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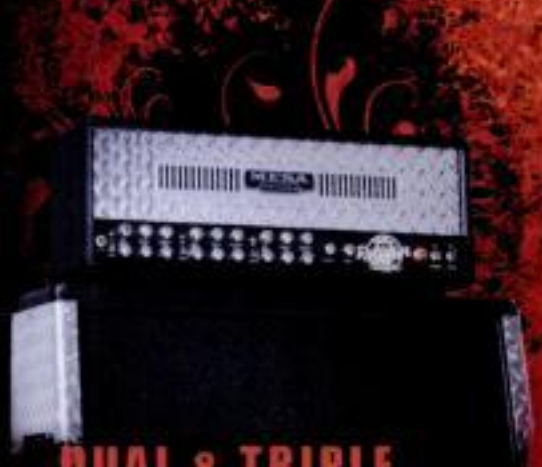
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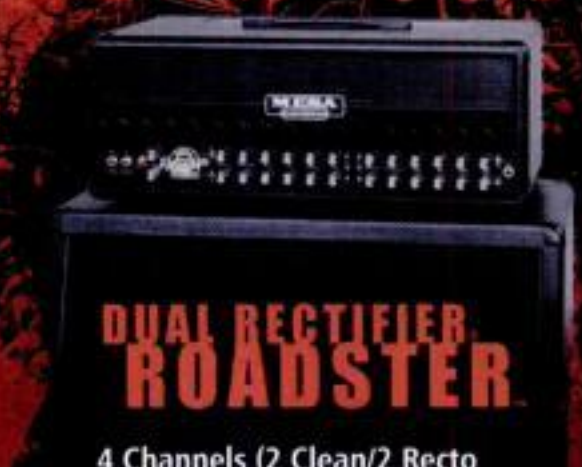
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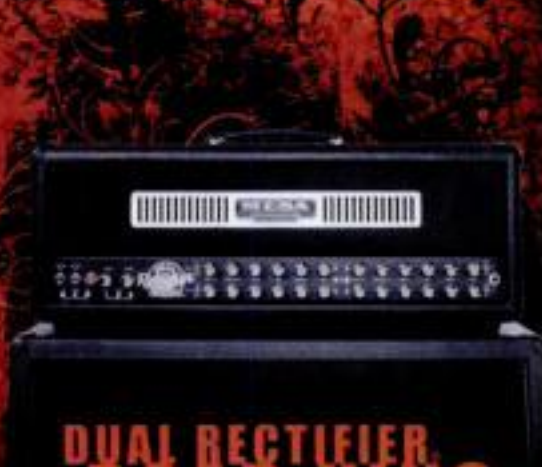
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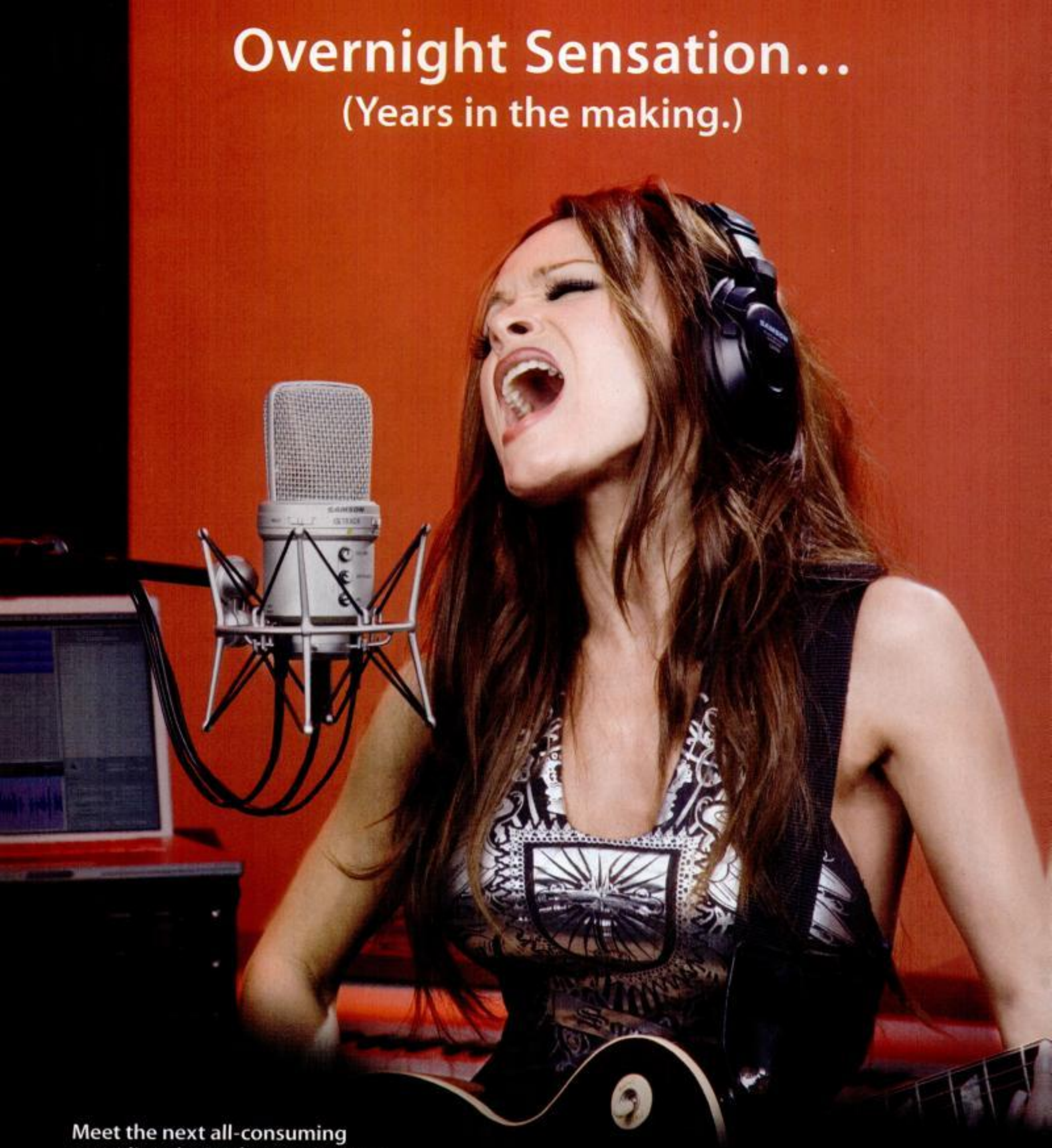
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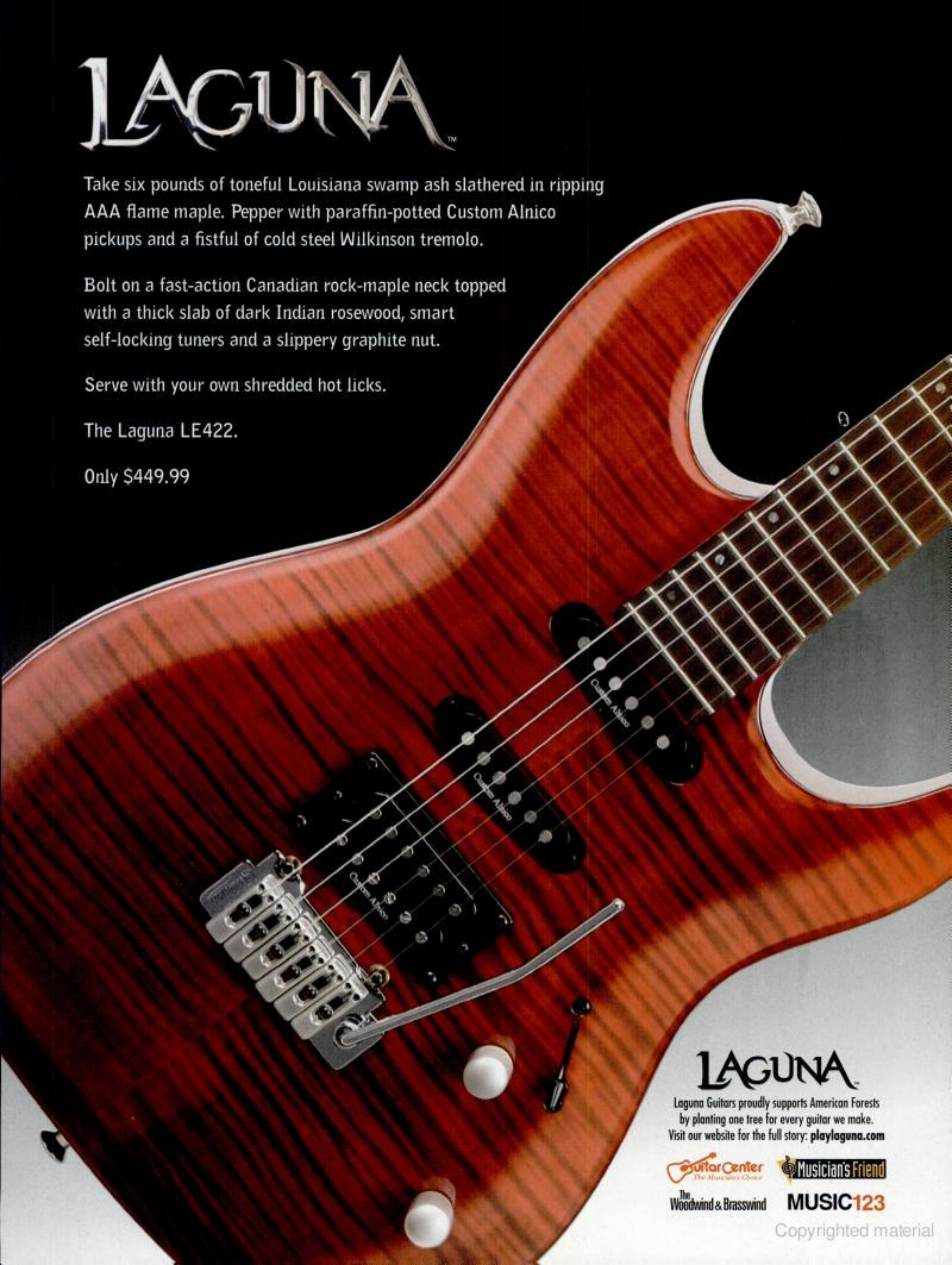
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ROSS HALFIN

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Time Warner Retail. Basic subscription price for 12 issues + 12 CD Roms is $34.95. Single copy price $7.99 in U.S. and $9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future US, Inc. also publishes Maximum PC, PC Gamer, Mac|Life, Official Xbox Magazine, Revolver, Nintendo Power, Future Snowboarding, Snowboard Trade News, Pregnancy and PlayStation: The Official Magazine. Entire contents copyright 2008, Future US, Inc.. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, D1, D2. Standard Mail Enclosure: None.

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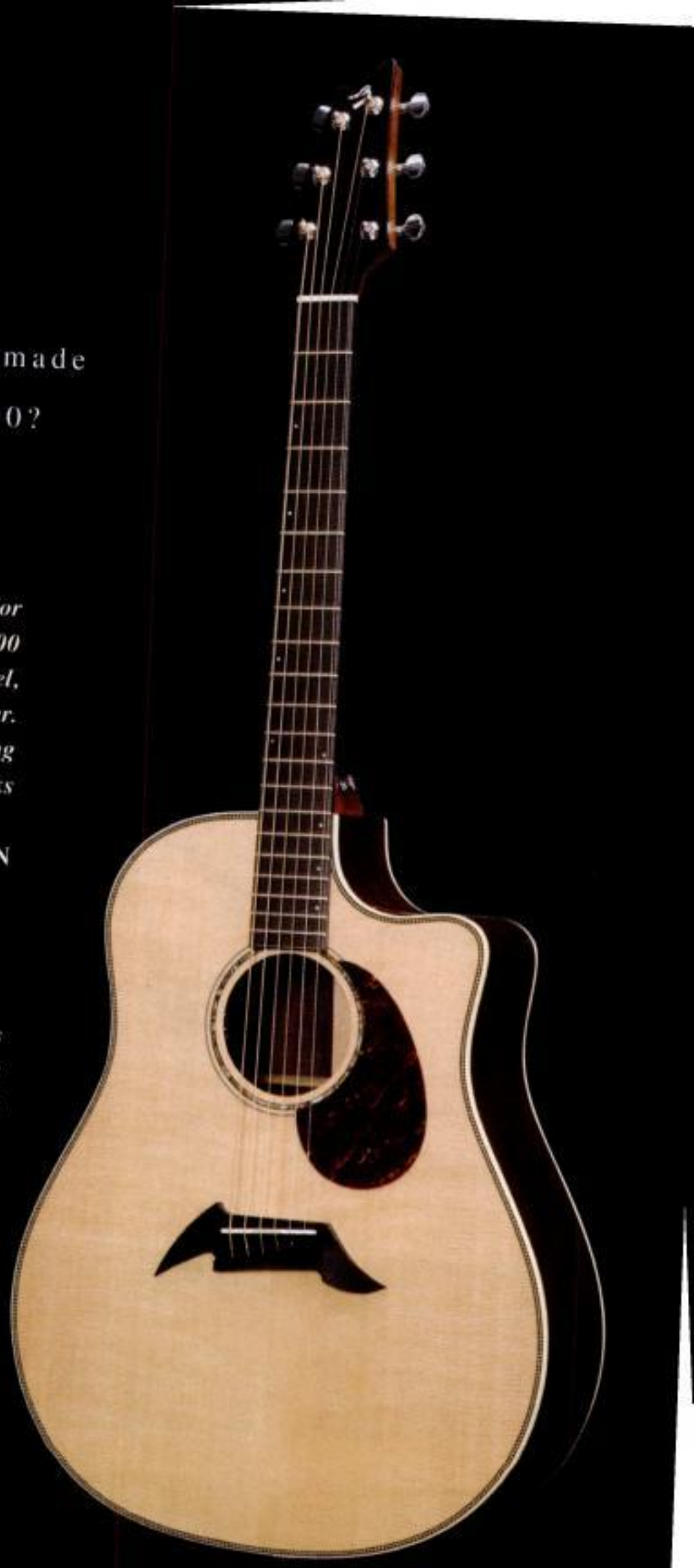
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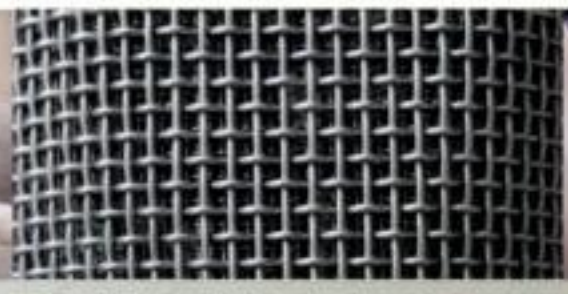
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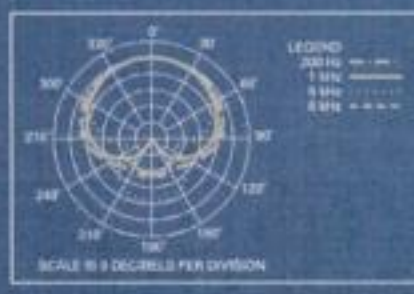


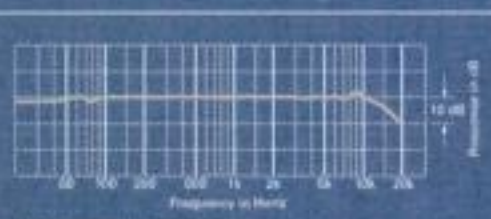
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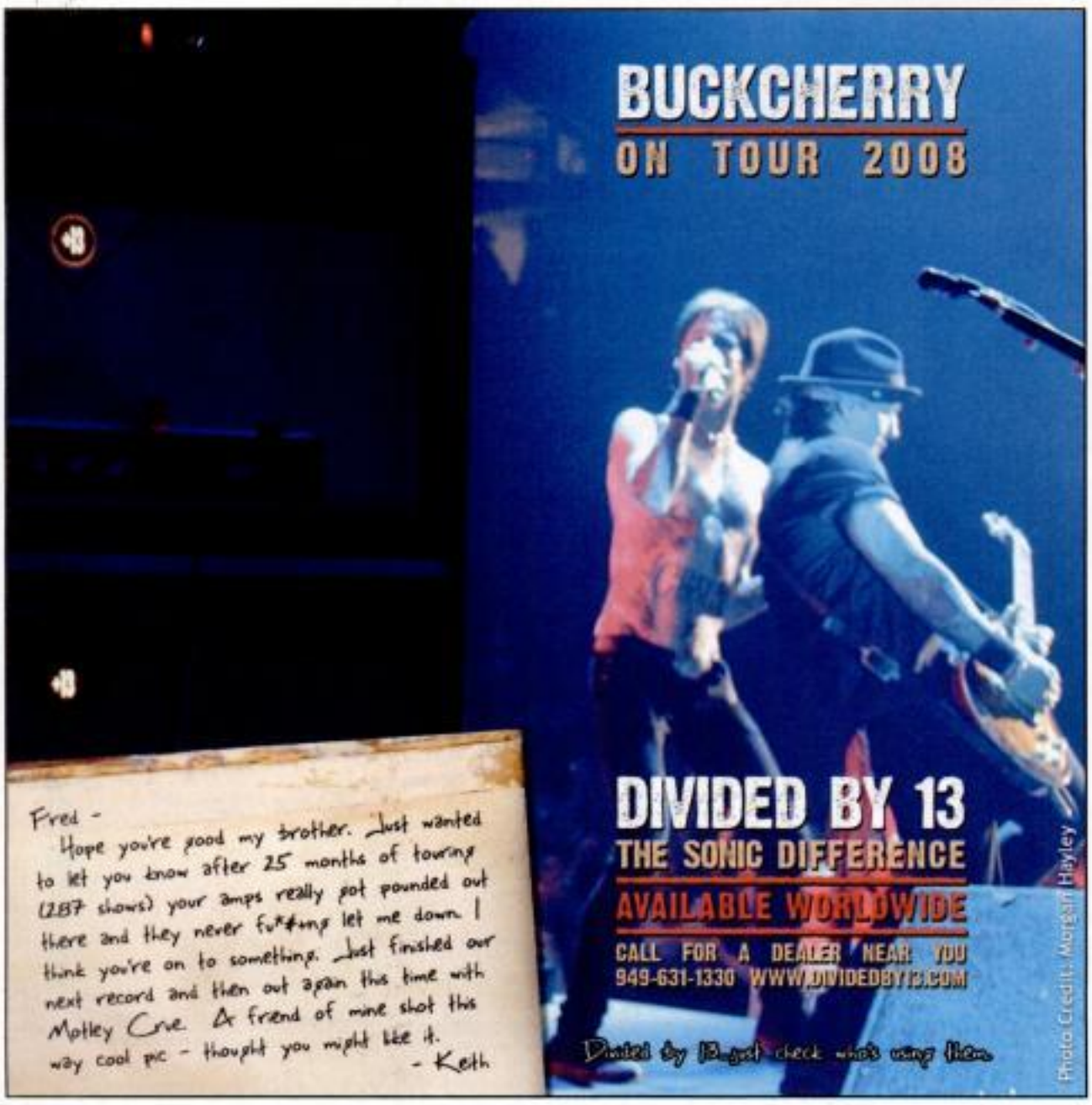
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ISSN 1045-6295

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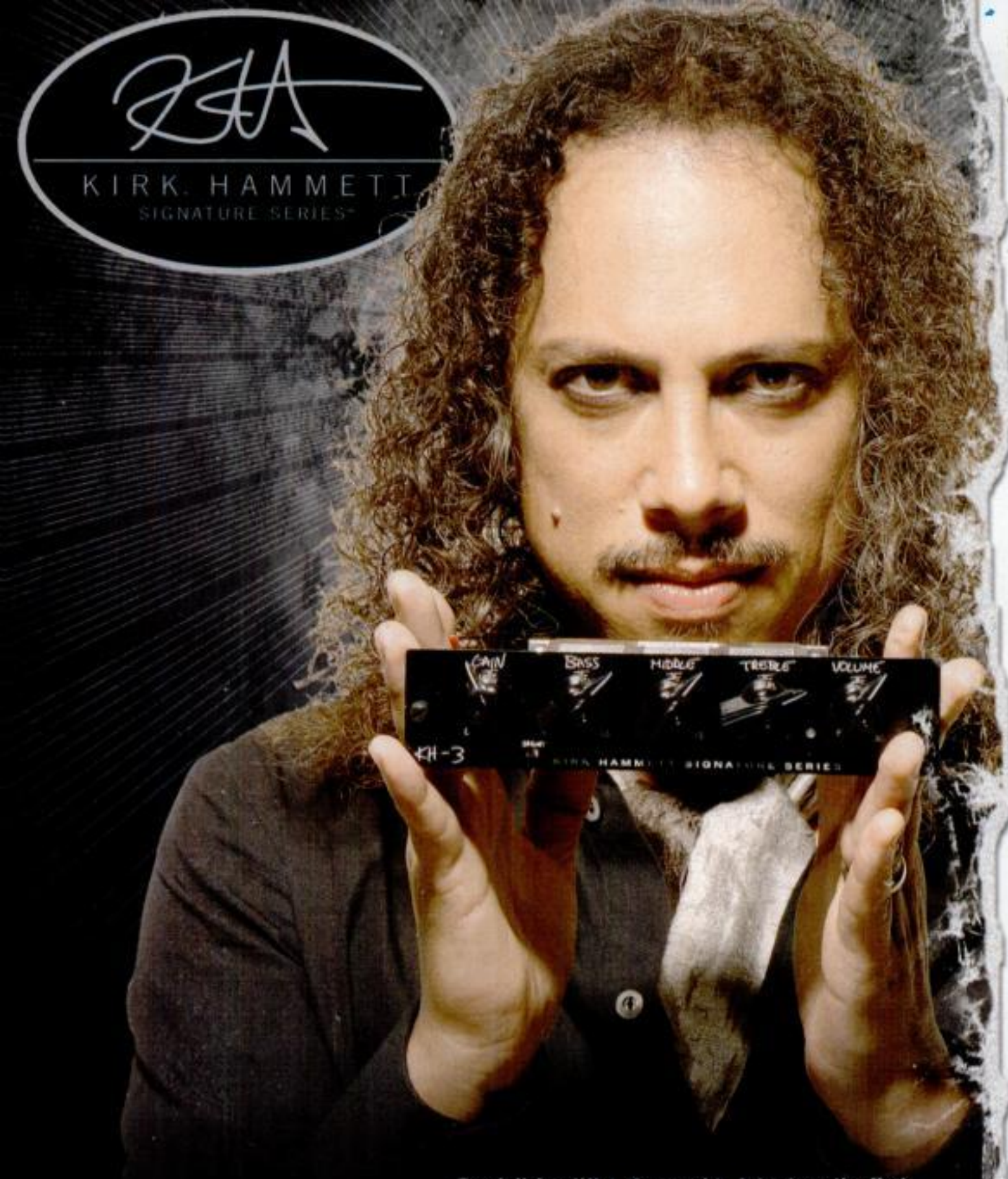


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THE WOODSHED

NOVEMBER 2008

$10,000 AND A KILLER TAB SITE

OVER THE PAST several years, thousands of *Guitar World* readers have asked a perfectly reasonable question: "When are you guys going to make your transcriptions available online?"

As most of you know, our magazine produces the world's best and most accurate guitar and bass tabs. Transcribers such as Jimmy Brown, Matt Scharfglass, Andy Aledort and Jeff Perrin are so well regarded that many rock legends insist that they be involved in any official transcriptions. But up until very recently, posting our tabs on the web was very tricky, if not illegal.



While a number of popular guitar tab sites are available on the internet, most are based in foreign countries and operate outside of U.S. copyright law, depriving both publishers and artists of their royalties. Over the past year, *Guitar World* has painstakingly worked with a number of publishing entities with the goal of building a truly awesome and completely legal tab site. Back in December, we were finally able to launch our vision at tabs.guitarworld.com, and we are happy to report that it is growing and getting better with every passing day.

It may not be as deep as some of the illegal sites (a situation that is rapidly changing), but it is quite remarkable in many ways. In addition to offering thousands of free user tabs, we are able, for the first time, to make a huge selection of *Guitar World*'s "gold standard" tabs available for as little as 99 cents each. Another great feature of the site is that it allows players the world over to upload videos demonstrating how to play songs that are currently available on the site.

At the moment, you might not find every song that you would like on the site, but we are adding new artists to our roster almost ever day. We ask you to join us as we grow a guitar tab site that is fair both to you and the artists that create the music that you enjoy playing.

As an incentive, we invite you to participate in an exciting new contest called "Shred the Web." Sponsored by *Guitar World*, along with Guitar Center, B.C. Rich, Musician's Institute, Dunlop Strings, Snap Jack and Live Nation, "Shred the Web" gives you an opportunity to check out tabs.guitarworld.com and, in the process, possibly win $10,000 in cash (see page 63 for details).

Don't worry, it won't be hard—we're just going to ask you to do what you enjoy doing most days of the week: look at some cool tabs and play the guitar.

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI

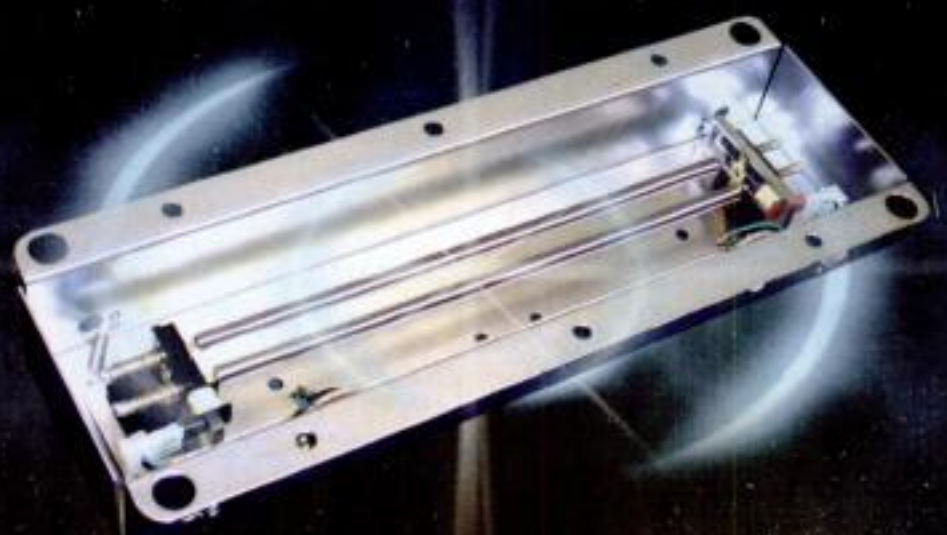


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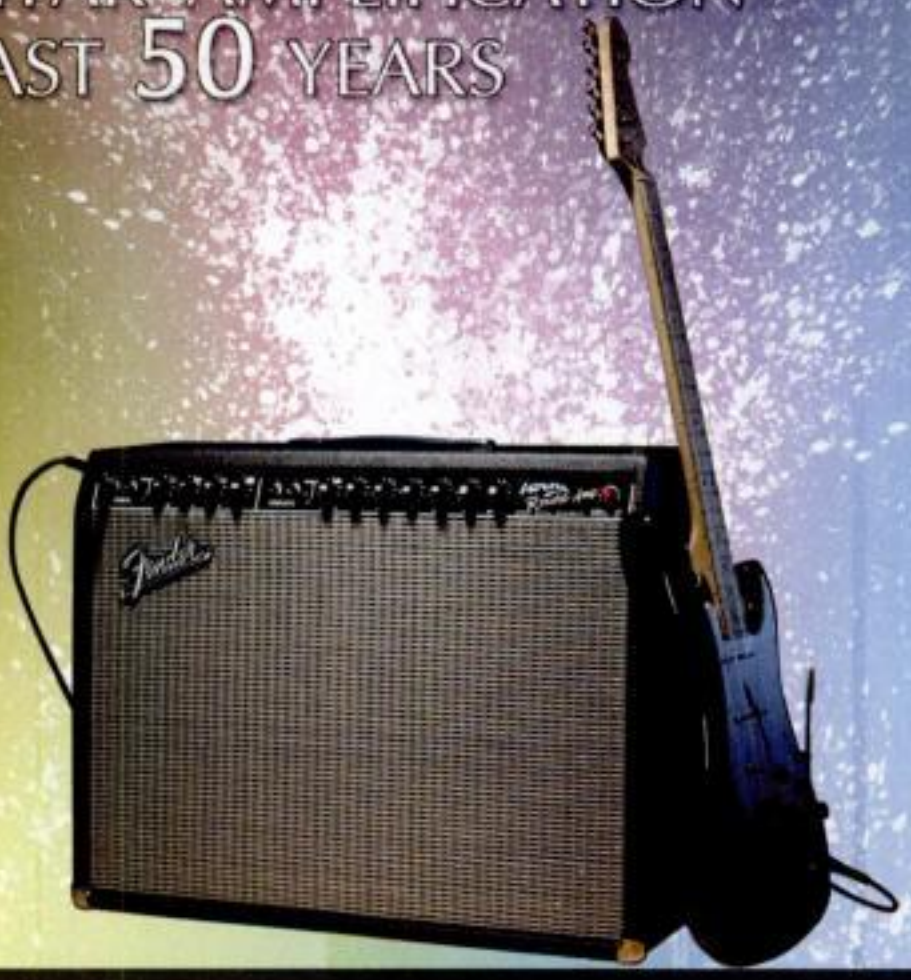
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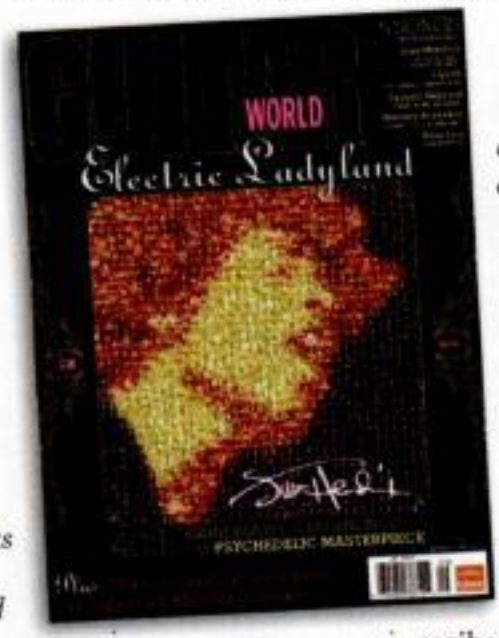
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LAND SLIDE

I have always loved Jimi Hendrix, but I didn't know the true meaning of his music, especially that of *Electric Ladyland*, until I read the cover story in the September issue. After starting it, I couldn't put it down. Thank you so much for giving young (I am 16) and old subscribers information that keeps them reading. My subscription to *Guitar World* shall never die.

—Gus Spotts



The article on *Electric Ladyland* was awesome. My dad has the album on vinyl, and I just recently bought it on CD, but I never realized that each side had a theme of some sort. I will never listen to the album the same way again.

—Stefan Lenthe

Alan di Perna did a great job uncovering the story behind *Electric Ladyland*. It was also great to read the excerpt from the forthcoming *Ultimate Hendrix* book by John McDermott. And thanks for transcribing "Voodoo Child (Slight Return)" too!

—Devin Bembnister

PASS THE MIKE

The *Electric Ladyland* story was great, but seeing the feature article on Michael Schenker in the September issue was a fantastic surprise! The reporting was top notch, and Michael's story definitely needed setting straight. I think an article like this spotlights a guitarist who shouldn't be forgotten.

—Matt

Thank you for an amazing issue! Michael Schenker is one of the most influential, original and soulful players around. Thanks for keeping a spotlight on this guitar master.

—Robert Stamm

TEARS IN HEAVEN

When I got my September copy in the mail, I thought, Oh great, another Jimi issue. But my eyes got watery when I saw the name Ram Jam and the transcription for their song "Black Betty"! You couldn't turn on an AM radio in the early Seventies without hearing that song. You have cracked open the vault of hidden treasures that helped music become what it is today. Thanks again for reminding us that music didn't start with speed metal.

—Roby Blackburn

"I DIDN'T KNOW THE TRUE MEANING OF HENDRIX'S MUSIC UNTIL I READ THE COVER STORY IN THE SEPTEMBER ISSUE."

THE EMPEROR'S NEW COLUMN

Great idea putting a transcription of "Flight of the Bumblebee" in the September issue—it's definitely proved to be a challenge. But what I was really stoked about when I opened the new issue was the column by Ihsahn of Emperor. His insight is gold, and I look forward to reading plenty more columns by him!

—Ian Edgar

GOT GAS?

I have been a subscriber for years and I look forward to every issue. I felt compelled to write in regarding Brad Tolinski's Woodshed rant titled "Exxon Can Kiss My Ass." Brad mentions that *GW* tries to keep politics out of the magazine, and goes on to say "the time has come for us to take a stand" on the gasoline price issue. What's next? An op-ed endorsement for the November election? I don't crap where I eat, and I don't want political commentary in my guitar magazines.

—Sean Smith

The point was that the high cost of gas is making touring, and even existing, difficult for many struggling bands. It is as relevant as anything we print. —GW Ed.

IN ON THE ACT

I just wanted to say thanks for reviewing First Act's Premium Metal electric guitar in your August '08 issue. I have a First Act ME501 that a good friend gave to me, and it's served me well. Some people may have trouble appreciating these guitars because of their low cost and the fact that you can get them at Target and Wal-Mart, but they sound great and hold up well. Thanks again!

—Abby



AND THE WINNER IS...

I recently won the contest you had on guitarworld.com for the Fender Squire Stratocaster. I love it so much—I still can't believe it's mine. Thank you, *Guitar World*!

—David Grussgott

RECENT READER TRANSCRIPTION REQUESTS

TRANSCRIBED! See page 134

BLACK TIDE "Shockwave"
STYX "Renegade"
SONNY LANDRETH "Native Stepson"
DREAM THEATER "The Test That Stumped Them All"
CHILDREN OF BODOM "We're Not Going to Fail"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



ALEXANDER J. WHALEN

AGE 14
HOMETOWN Chatham, IL
GUITARS Ibanez RG Prestige and Standard, Peavey V-Type Ltd., Takamine EG334 acoustic-electric
SONGS I'VE BEEN PLAYING Jason Becker's "Perpetual Burn," John Petrucci's "Glasgow Kiss" and Joe Satriani's "Summer Song"
GEAR I MOST WANT Mesa/Boogie Road King II



MELISSA BJORNSON

AGE N/A
HOMETOWN Granite Falls, WA
GUITARS First Act acoustic, B.C. Rich Warlock, Ibanez AX7221 seven-string electric
SONGS I'VE BEEN PLAYING Between the Buried and Me's "Naked by the Computer," Pantera's "Cemetery Gates" and Avenged Sevenfold's "Bat Country"
GEAR I MOST WANT Schecter Damien FR and RS-1000 acoustic



JOEY SHAW

AGE 16
HOMETOWN Warren, PA
GUITARS Dean ZX, homemade EVH, Harmony acoustic and Ibanez Gio bass
SONGS I'VE BEEN PLAYING Deep Purple's "Space Truckin'," Grateful Dead's "Ripple" and everything from Judas Priest
GEAR I MOST WANT Dean from Hell, Randall Century stack and MXR M109 six-band EQ

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

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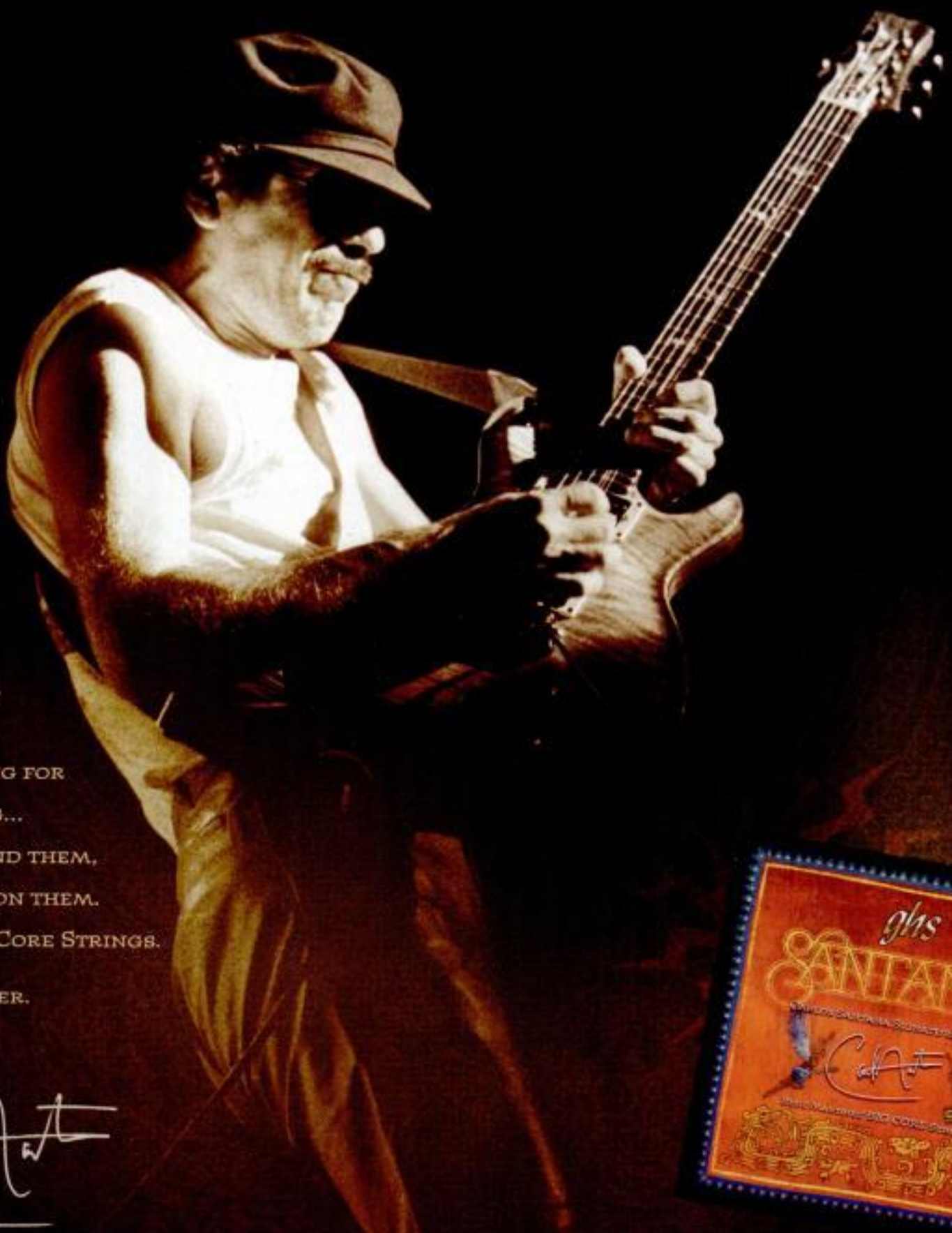
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SHO-OFFS

CRUSADING THRASHERS TRIVIUM INCREASE THE TECHNICAL FACTOR ON THEIR FORTHCOMING RELEASE, *SHOGUN*.

[*By* **KORY GROW** *Photo by* **JUSTIN BORUCKI**]



Beaulieu (left) and Heafy

OVER THEIR CAREER, Trivium have established themselves as one of metal's least predictable bands. Whether it was sharpening their early metalcore-influenced style with tight thrash riffs and lyrical solos or vocalist-guitarist Matt Heafy altogether forsaking gruff vocals on 2006's *The Crusade*, they've consistently created something new.

For their latest, *Shogun* (due in September on Roadrunner Records), the group loosened up, playing whatever felt right. There was one proviso, however: a song had to be airtight, or it wouldn't be recorded. "It was a lot more thought out," guitarist Corey Beaulieu says. "There's a lot more technicality in the music. We made sure everything we recorded was exactly how we wanted it."

"We had 27 [*demoed songs*], and we whittled that down to 20," Heafy says. "We rewrote those 20 demos and recorded them again. Then Nick [*Raskulinecz, producer*] came down. We picked the best 15, recorded those and whittled them down to 14."

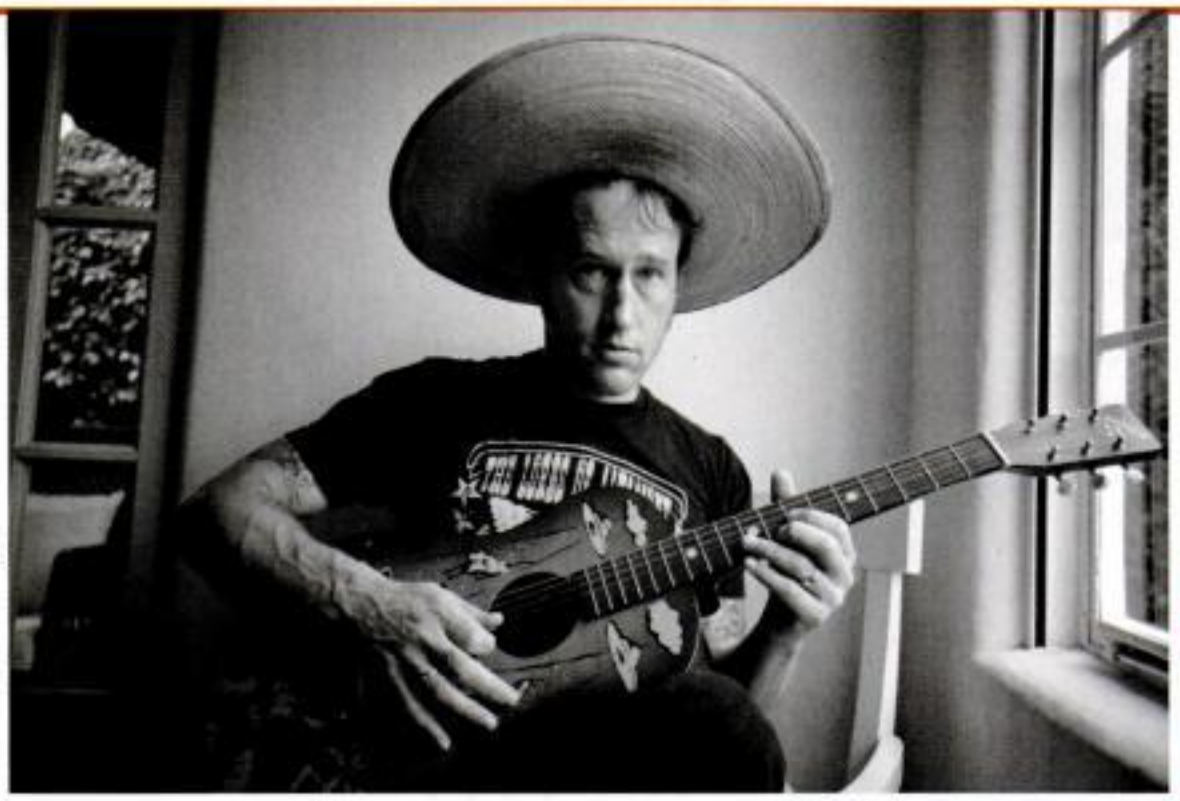
The band spent a collective year and a half preparing *Shogun*'s catchy thrash epics for the studio. What Trivium didn't expect was how Raskulinecz would push them even farther, making each musician record his part repeatedly until it was perfect. "When I was done with solos, my fingers were ripped apart, bleeding," Heafy says. "I couldn't speak for a week afterwards. My voice was just shot after singing, like, 10 hours a day."

The experience wasn't unrewarding, though. "I did a solo on the song 'Shogun' with a '57 Les Paul 'Goldtop,' all original parts," Heafy says. "That guitar is probably worth, like, $125,000 to $135,000. We made a deal with Nick: if the album goes Platinum in the States, then he'll give me that guitar. I tried to get him to agree to it if the album goes Platinum in the U.K., because we have a pretty good shot at that. But here in the U.S.—we'll see what happens." ❐

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JACKSON UNITED

A FOO'S PARADISE [By JOE BOSSO Photo by TRAVIS SHINN]



WHEN FOO Fighters co-guitarist Chris Shiflett set about making the album *Harmony and Dissidence* (Acetate Records) with his own band, Jackson United, one might assume he would have relished the opportunity to go a little tyrannical. But with Foos drummer Taylor Hawkins and Dave Grohl (himself a bona fide drum god) alternating skin-bashing duties on the record, Shiflett found he had little chance to play the evil taskmaster.

"Even though it's my band, I hardly had to tell anybody anything," Shiflett says. "Taylor and Dave came in, listened to the songs one time and nailed them out of the ballpark. Most performances were one-take keepers. Hey, it pays to hire the best."

Shiflett insists the punk rock/surf–flavored Jackson United are a side project and will in no way interfere with his Foo Fighters commitment ("What am I, crazy?" he laughs). Still, he's quite serious of making a go of the group he formed with his bass-playing brother Scott and guitarist Doug Sangalang. The band will embark on a club tour just as soon as Foo Fighters end their current arena run.



"Dave [*Grohl*] encourages all of us to do anything we want," Shiflett explains. "He thinks playing outside of the band helps make the Foo Fighters stronger. And he's right. Jackson United is a chance for me to get all of my jollies out. I can play crazy Ace Frehley–type guitar; I get to sing lead; I get to write all kinds of personal political songs. And then I can come back to the Foos feeling righteous. It's great." ❐

AXOLOGY

- **GUITARS** Les Paul Custom, '57 Les Paul Goldtop reissue, Les Paul Junior reissue, Gibson ES-335
- **AMPS** Mesa/Boogie Road King, Marshall JMP 50-watt head, Fender Super Reverb
- **EFFECTS** MXR EVH Flanger, MXR EVH Phaser, Line 6 DL-4 Delay Modeler
- **STRINGS** D'Addario .0115

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DOUG ALDRICH of WHITESNAKE

ON DISC
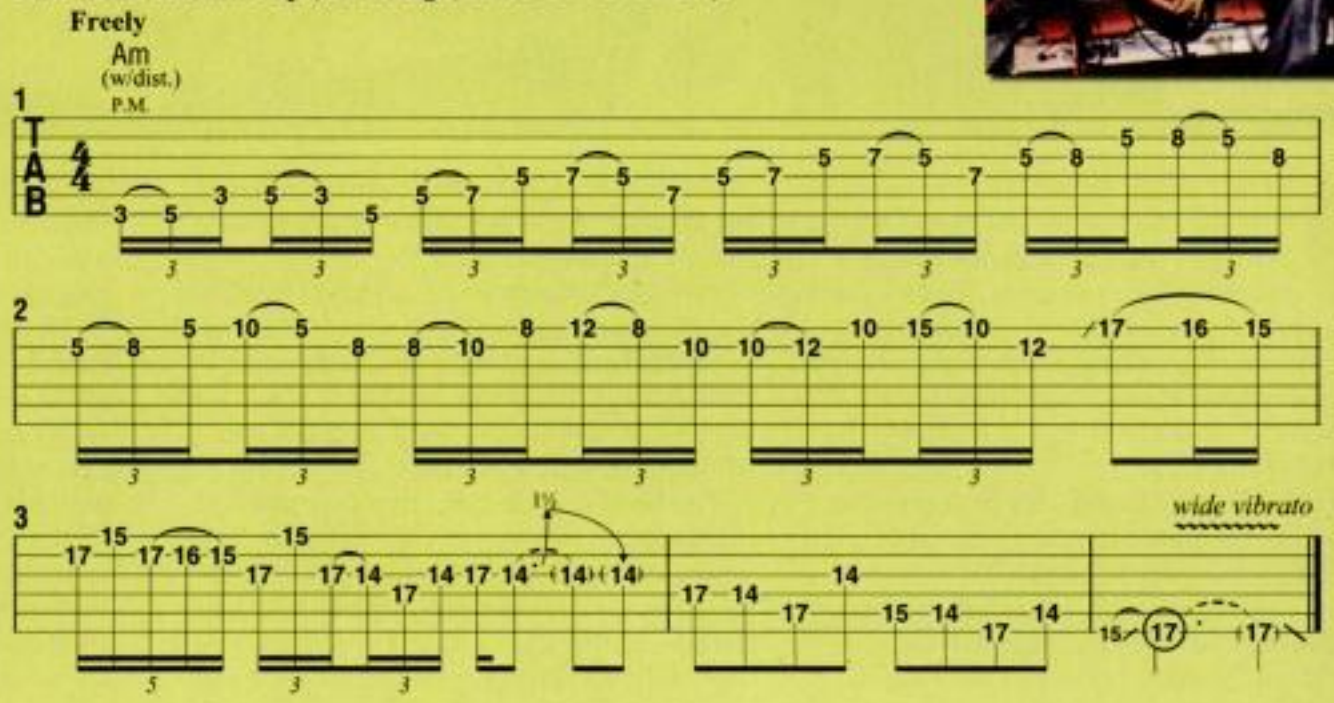


"THIS IS A TRIPLET-BASED run in A minor that starts out in the low register and moves up and across the fretboard, spanning three octaves before settling into a single position and moving back across the strings. I'm using hammer-ons and pull-offs in combination with picking to achieve a fast stream of notes that 'pops' and flows.

"Each pair of triplets in bar 1 is played within a compact four-note shape that I fret with my index and ring fingers. When I get to the top two strings in bar 2, I continue the same phrasing approach and bring the pinkie into play to incorporate wide intervals and big fret-hand stretches and use quick position shifts to ascend the neck.

"On beat three of bar 2 I melodically outline a Gadd2 chord [*G A B D*], which creates a nice sense of harmonic movement in an otherwise A minor pentatonic [*A C D E G*] tonality.

"Once I get to the high A note at the 17th fret at the end of bar 2, I stay in the 14th-position A minor pentatonic box pattern for the remainder of the lick and work my way back over to the low E string, using double pull-offs in conjunction with chromatic passing tones at the 16th fret on the top two strings. At the end of bar 3, I play a Jeff Beck–inspired move, picking the C note at the 17th fret on the G string followed by a big, one-and-one-half-step 'over-bend' up to that same pitch from A, three frets lower, pulling the string downward with my index finger. I also do a little bit of string skipping to disguise the sound of the scale pattern, and I finish the lick by adding the ninth, B, to the scale to suggest an A natural minor [*A B C D E F G*] sound. As I did with the bend, I add vibrato to the final note by pulling the string down, which is the only way to bend the low E string." ❐

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

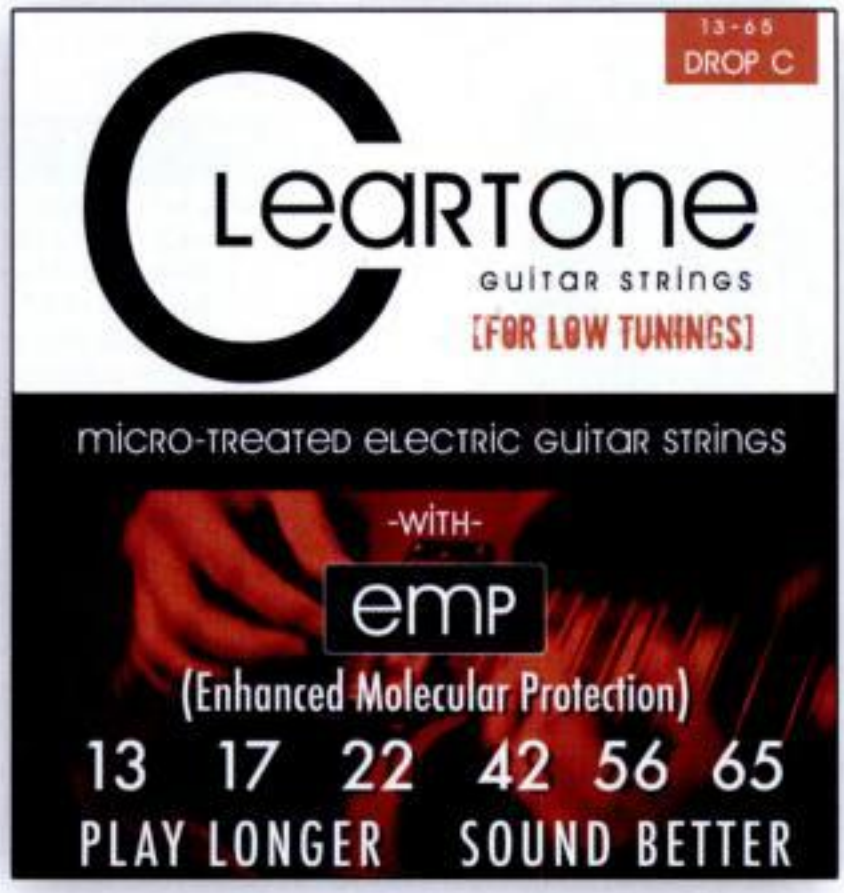


FRANK WHITE

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» MESHUGGAH LESSON

In a rare, exclusive lesson on our extreme metal site, MetalKult.com, Meshuggah guitarists Fredrik Thordendal and Mårten Hagström show you how they play such extreme tracks as "Rational Gaze," "Bleed," "Electric Red," "Pravus" and more from the Meshuggah catalog. In the footage, the guitarists also talk about their eight-string guitars, extraterrestrial solos, challenging polyrhythms and time-signature misconceptions.



» PAUL GILBERT'S *GUITAR WORLD* COLUMN

In The Fine Print, our behind-the-scenes blog about what happens in and around the *Guitar World* offices, you can check out exclusive photos of superstar shredder

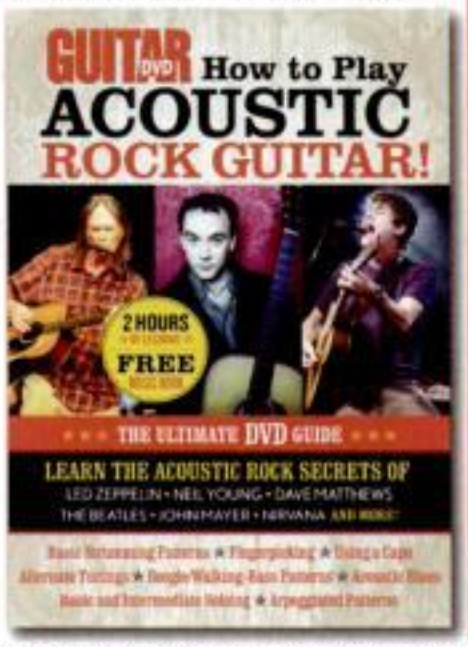


Paul Gilbert and read about his recent visit to *Guitar World* headquarters, where he filmed a video lesson that will be used for his upcoming *Guitar World* instructional column. The Fine Print also covers a recent office visit by Trivium's Corey Beaulieu and Matt Heafy and shows the progression of the *Guitar World* Les Paul Studio, which has been signed by such guitar heroes as Yngwie Malmsteen, John Petrucci, Dave Mustaine, Rudolf Schenker, Glenn Tipton and many others who have passed through our doors.



» *HOW TO PLAY ACOUSTIC ROCK GUITAR* DVD

Our *How to Play Acoustic Rock Guitar* DVD is now available for purchase at the *Guitar World* online store, located at guitarworld.com/store. *Guitar World* associate editor Andy Aledort teaches you the acoustic rock secrets of Led Zeppelin, Neil Young, Dave Matthews, the Beatles, John Mayer and many others. You'll learn basic strumming patterns, fingerpicking, alternate tunings, basic and intermediate soloing and arpeggiated patterns and more. With more than two hours of lessons, *How to Play Acoustic Rock Guitar* DVD will help you play like an acoustic god in no time!



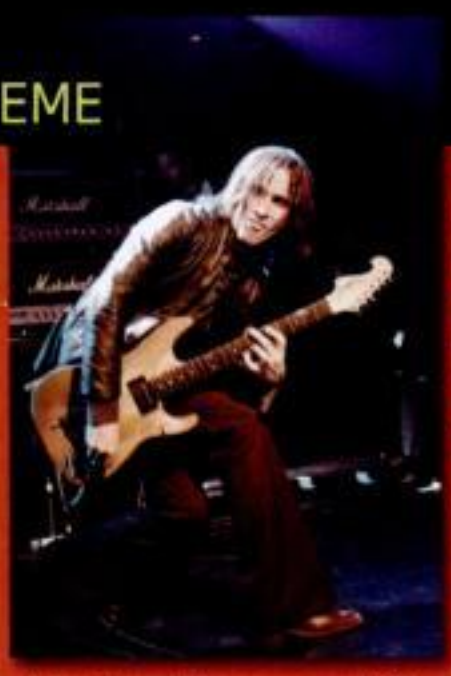
SHRED THE WEB

Guitar World and Guitar World Tabs (tabs.guitarworld.com) are looking for the web's hottest guitarist—and the winner will be awarded $10,000 in cash, plus an assortment of guitar gear and other prizes! Pick your song, upload your performance video and get your friends to vote! Head over to tabs.guitarworld.com now to find out how to enter. Contest officially begins September 1.



INQUIRER [By JOE MATERA]

NUNO BETTENCOURT *of* EXTREME



What made you start playing guitar?
It was because of my family, really. I was the youngest of 10 kids, and we were all musicians. So that had quite an influence on me. One of my older brothers Luis was an incredible guitar player and still is. I pretty much stole everything from him when I first started playing, at the age of nine.

What was your first guitar?
It was a crazy guitar that was made in the Seventies by Pedulla. It was an almost high-end custom guitar. I don't remember how I actually ended up with it. My older brother might have given it to me.

What was the first song you learned?
"Nights in White Satin" by the Moody Blues. I learned the chords and could play the song from start to finish.

Do you remember your first gig?
I was 10 years old, and it was with one of my brother's bands, Overseas. We just played covers and had a few originals. I was already trying to push the envelope at such an early stage. I had just written my very first song, called " Wall of Illusion" and wanted to perform it there and then that night, which was probably a sign of things to come. But my brothers were happy just to play covers the whole night.

Ever had an embarrassing onstage moment?
Extreme were opening for ZZ Top at a big arena. It was my birthday, and I was feeling really cocky. I planned to run out on the stage when I had to play my last chord and do it with a big roar. But I didn't know that as I was running out there, the crew had not put the stage properly together yet. They were going to do that after we had done our opening set. And so, as I ran out with my hand up in the air, I didn't see that was a hole in the stage. My left leg went straight down into it, and I landed on my crotch. I didn't know what I was going to do to get out of there. But thank God it was the end of the set, so I just sat there, and they came to pull me once the lights went up. It did look really rock and roll, though!

What is your favorite piece of gear?
My Washburn N4, the original guitar that was built for me. They've given me many of them since then, but it's so broken in that I find it hard to put it down. I still use it for every show. It's also my most prized possession.

Got any advice for young players?
Don't get too obsessed with particular guitar players. In my day, we used sit down with a record to learn a lick, and because we couldn't see what a player was doing, we would learn to play the lick in our own unique way. And this slowly helped us develop our own identity as players. Today, with so much instructional material and the advent of YouTube, players place far too much importance on copying their favorite players exactly rather than finding their own way of interpreting things. ❐

GEORGE CHIN/RETNA PICTURES/RETNA LTD. (BETTENCOURT); JIMMY HUBBARD (MESHUGGAH); ANGELA BOATWRIGHT (MATT TUCK INSET)

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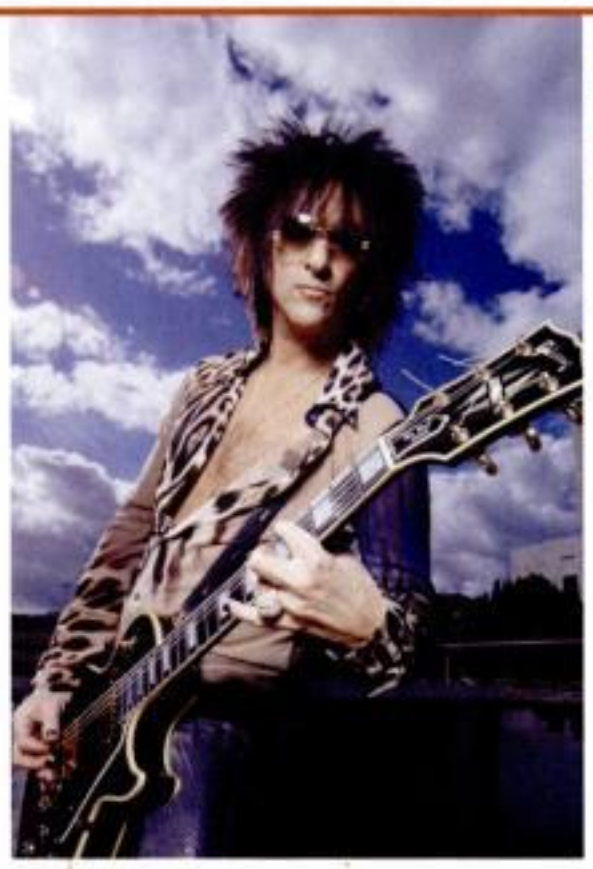


GO TO YOUR LOCAL STORE & DEMAND TO PLAY A WASHBURN

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STEVE STEVENS

HE'S PLAYED WITH BILLY IDOL AND MICHAEL JACKSON AND WROTE THE GRAMMY-WINNING *TOP GUN* THEME. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...



You've studied classical and flamenco guitar, which makes me wonder: What attracted you to work with a punk rocker such as Billy Idol? He's not exactly flamenco.

—*Nancy McDonald*

Well, I studied classical and flamenco up until I was 13, when I got my first electric guitar. From that point on it was all about Jimi Hendrix, Jimmy Page and Jeff Beck. So as my teen years progressed the classical and flamenco got pushed to the background. And I have to say it didn't really come into call too much with Billy Idol, either. [*laughs*]

I got hooked up with Billy by my manager, who sent me Generation X's *Kiss Me Deadly* record when Billy was about to come to the states. It contained a song called "Revenge," which was pretty progressive and far away from anything like "Ready, Steady, Go." That song gave me an idea that Billy was trying to go in a different direction, and I saw how I could fit in with this new direction. So by the time Billy moved to New York he was looking to move away from the traditional, three-chord punk rock thing. And that's where I came in.

★★★★★

What's the story behind your new album, *Memory Crash*?

—*Dennis Page*

It's my homage to the classic rock guitarists I grew up listening to in the early Seventies, like Dave Gilmour, Robert Fripp and Steve Howe.

★★★★★

Your playing on Michael Jackson's "Dirty Diana" was awesome. What was Jacko like? Does he have a clue what guitar playing is all about?

—*Eugene Manna*

The coolest thing about that was being in the studio with [*producer*] Quincy Jones. I think I worked more closely with Quincy than I did Michael, although Michael was in the studio... wearing his penny loafers. [*laughs*] The funniest thing was right after I laid down a solo, Michael said, [*in high-pitched voice*] "Oh, I *really* like the high notes!" Two days later I was over at Eddie Van Halen's place, and I mentioned I had worked with Michael Jackson [*as Van Halen had for Jackson's hit "Beat It"*]. Eddie turned to me and said, [*in a raspy voice*] "Hey man, did he say that he *really* liked the high notes?"

"I kinda forgot about the *Top Gun* anthem until a year later, when I heard it was up for a Grammy."

It's been a while since you released a solo album. Why was the time right now?

—*Marvin Rafferty*

When I was on the road in 2005 supporting *Devil's Playground* with Billy Idol, we played a lot of countries that we'd never played before, like Serbia and Finland. Then we finished off on the Warped Tour. Throughout that experience I realized there were lots of kids out there who were really getting into guitar solos again. Then somebody sent me a link to YouTube, where I saw all these young kids trying to play my *Top Gun* solo. I thought, Shit I better do another record. [*laughs*]

★★★★★

I heard you almost lost your hand in an accident when you were a kid. What's the story there?

—*Ronnie Wasserman*

When I was 14 years old, I was working at the Teenform bra factory, where they made training bras. At the time I was in a band with the son of the company's owner, and his dad got us both summer jobs there. One day I came back from lunch and I kinda forgot that the machinery is on 24/7. I sat down to talk to my foreman and I put my hand down without realizing that the conveyer belt was still running. It literally ripped the skin completely off my right hand. They rushed me to the hospital, and it was a mess. Since then I've kinda stayed away from any mechanical stuff. I have a workshop at home, but I still won't use a circular saw. A drill is about as far as I'll go.

★★★★★

I love the work you did on the *Top Gun* soundtrack. How did you get involved in that?

—*Sideways Dan*

The guy who wrote the score is Harold Faltermeyer. Harold also played keyboards on the Billy Idol's solo record *Whiplash Smile*. Harold and I were in the studio late one night when he mentioned that he was working on this *Top Gun* anthem. He asked me if I was interested, and I said yes. So he showed me a little bit of footage, and we cut the track after working on Billy's stuff, which was, like, two in the morning. I think it took me an hour and a half to do the thing. Then I kinda forgot about it until a year later, when I heard it was up for a Grammy. [*laughs*] And then, lo and behold, we ended up winning the fucking thing.

★★★★★

You've always been a fashion plate. I remember the *Guitar World* cover you did in the Eighties with a leather suit. Do you still have that suit?

—*Steve Koles*

[*laughs*] Ha! I do remember that cover. There was another cover on which I wore pink nail polish. Oh man, I'll never live that one down. [*laughs*] But the leather suit was put in storage in the Nineties, until I got a call from the Hard Rock saying that they wanted all my stuff. So they took a bunch of my leather suits. Though I doubt very highly that I'd be able to get into any of that stuff today. [*laughs*] I'm just not willing to suffer for my art that much anymore.

I'm a big fan of your playing. I'm curious as to how you came up with your trademark "ray gun" sound? How do you do it on the guitar?

—*Bill Frieberger*

There was a store near my apartment in New York that sold ray guns and robots and stuff, and I started collecting them. I'd buy these things for three or four dollars. I think I had gone to the store early in the morning, before heading over to Electric Lady Studios, where we were recording *Rebel Yell*. I remember working on the solo for "Rebel Yell," and I tried without luck to replicate the ray gun sound with echoes and Lexicon PCM 41 digital delays. Eventually I just picked up the ray gun and put it up to the pickups. Everyone in the control room started freaking out, going, "You have to record that!" So I put it in the solo.

What do you consider to be your most-important piece of gear?

—*Andrew Carney*

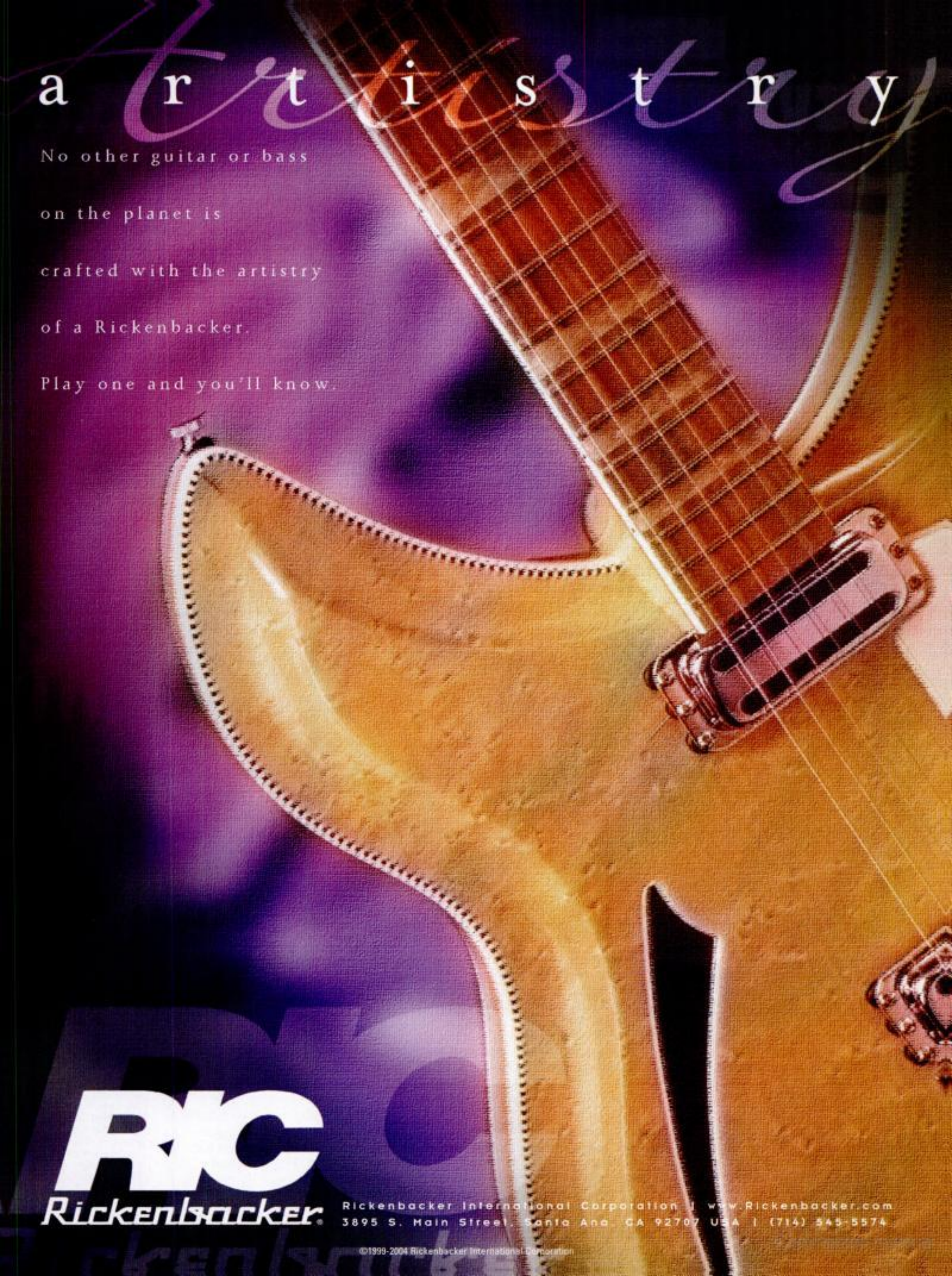
Well, my brain, first of all. Then probably a good Les Paul. That's the guitar I started on. It's basically one of the first electric guitars I bought when I was a kid, and I'm just so damn comfortable with it. Through the Eighties I played a lot of goofy guitars with goofy paint jobs, but I'm still most comfortable with a Les Paul. ❐

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REV THEORY

FAMOUS LAST WORDS [By RICHARD BIENSTOCK Photo by RAYON RICHARDS]



Lixx (left) and Jorgensen

YOU'VE PROBABLY HEARD Rev Theory, even if you don't know it. "Hell Yeah," the pile-driving first single from the hard rockers' second album, *Light It Up* (Interscope/Maloof Music), has not only been garnering major airplay on modern-rock radio—it's also the theme song to a WWE wrestling event, the entrance music for the Detroit Red Wings hockey team and slated to appear in the video game *Madden NFL 09*. Chalk up the tune's ubiquity to powerful riffing, big hooks and an anthemic, scream-along chorus: "It's not brooding, depressing music," guitarist Julien Jorgensen says. "People wanna have a good-ol' rockin' time again."

It also doesn't hurt that *Light It Up* is the first release through Maloof Music, the new venture run by the family behind the Palms Casino Resort and the Sacramento Kings basketball franchise. Says Rev Theory co-guitarist Rikki Lixx, "Working with those guys is amazing. It's like the Mafia: 'Anything you want, we'll take care of you.' "

Not that Rev Theory haven't paid their dues. After forming as a cover band in college in North Andover, Massachusetts, they relocated to New York in 2002 and began gigging under the name Revelation Theory. The band landed a small deal with a subsidiary of EMI and released the album *Truth Is Currency* in 2005, "hustling and touring on that record for about two years," Jorgenson says. When that relationship went sour, they hooked up with Interscope and the Maloofs and recorded *Light It Up*. The album mixes grungy riff-rockers like "Hell Yeah," "Favorite Disease" and the title track with lighter-waving power ballads for a sound that recalls the days when rock stars ruled the earth. And in keeping with that sentiment, the band has already learned to party like the best of 'em.

"There have definitely been some fun nights," Lixx says. "A few months back our people threw a big bash for us at the Playboy Club with, like, 50 amazing hot blondes with fake tits, all trying to get with us. It was great. I remember Shaun [*Morgan*] from Seether was with us, and he was like, 'What the fuck's going on here?' And I just said, 'I know dude—and our record hasn't even come out yet!' " ❐

AXOLOGY

- **GUITARS** (Jorgensen) Gibson Les Paul, Dean Hardtail; (Lixx) Gibson Les Paul Custom, Epiphone Prophecy
- **AMPS** (Jorgensen) Marshall Plexi; Bogner Uberschall; (Lixx) Marshall JCM800
- **EFFECTS** (Jorgensen) Line 6 DL4 delay modeler, Boss TR-2 tremolo, Electro-Harmonix Memory Man delay; (Lixx) Cry Baby wah, Dunlop Uni-Vibe, Boss DD-3 digital delay

INTRODUCING



SOUND AND FURY

ALBUM *Sound and Fury* (Rebel Youth Records)

THE SOUND AC/DC riffs with Seventies-punk flair

HISTORY This Canadian five-piece is ready to bring the fookin' fury south with its hard-charging self-titled debut. Full of power chords, rousing choruses and tons of Seventies–punk rock attitude, *Sound and Fury* is the perfect soundtrack for a night of dive bars, tall blondes and trouble.

TALKBOX "[*Seventies rock and punk*] was ferocious! Dangerous!" says vocalist Luke Metcalf. "That's what we're all about, creating no-bullshit rock and roll that you can party your ass off to."



ELECTRIC TOUCH

ALBUM *Electric Touch* (Justice Records)

THE SOUND Garage rock with soaring choruses

HISTORY Electric Touch was born when Englishman Shane Lawlor followed a girl to Austin, Texas, only to find an unexpected musical connection with native Texan musicians Christopher Leigh, Louis Messina Jr. and Ross DuBois. On the group's self-titled debut, the four-piece delivers heavily textured rock and roll with just enough rough edges and indie hooks.

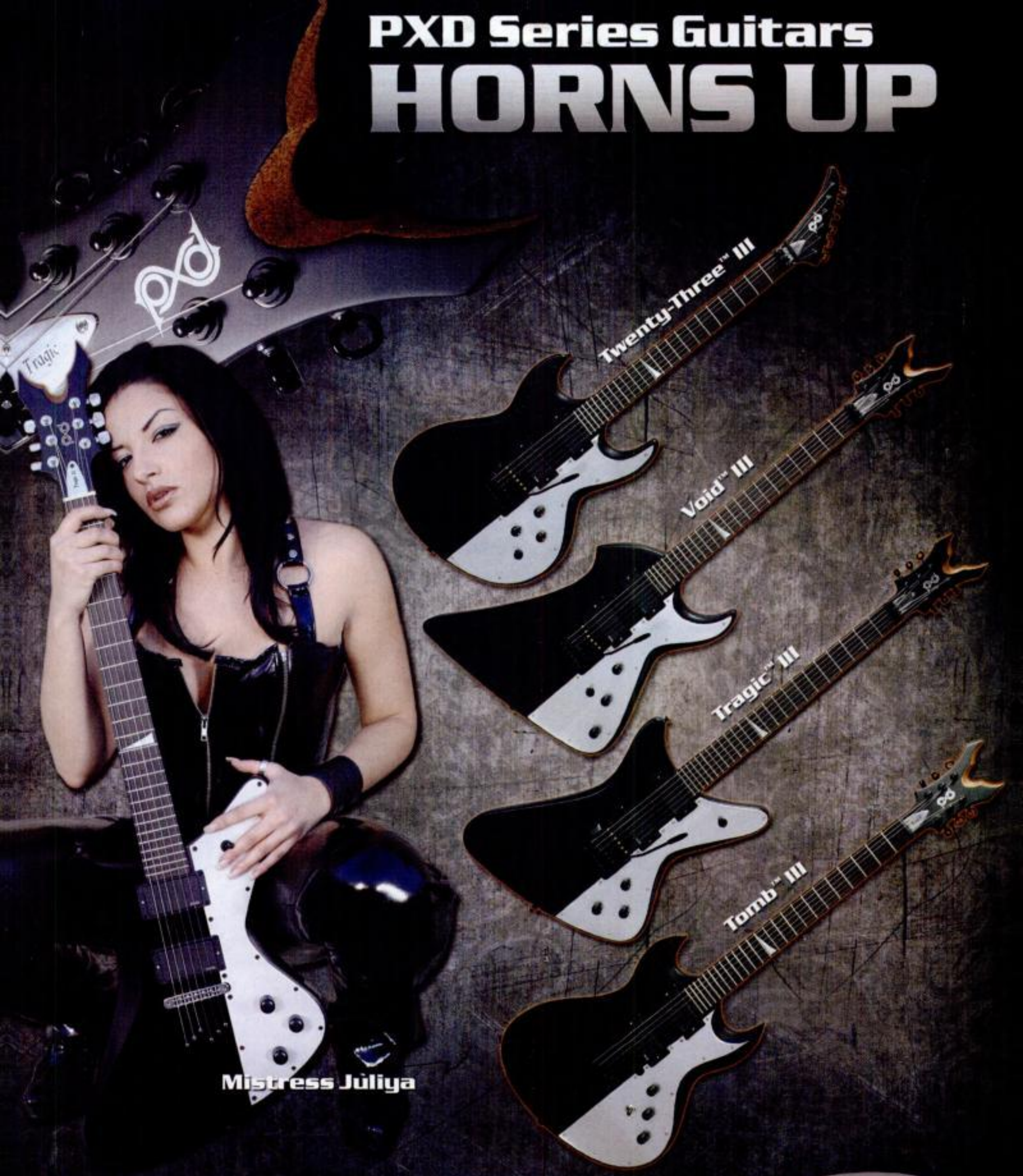
TALKBOX "If you come to our house, we could be listening to anything from Mozart to the theme from *Batman*," says Lawlor. "We draw inspiration from not just music we like but from life—from all the things that turn us on."

ALEXANDRA VALENTI (ELECTRIC TOUCH)

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PEPPER KEENAN

OF DOWN

ROSELAND BALLROOM • OCTOBER 25, 2007 • NEW YORK, NY

[*Interview by* **NICK BOWCOTT** *Photos by* **JIMMY HUBBARD**]







1. POG "The POG does a pretty good rotary simulation. It makes my guitar sound like a Hammond B3 organ. I use it a lot on 'N.O.D.' and at the end of 'Lies,' too."

2. KORG TUNER PEDAL "I use it as a mute switch when I'm changing guitars."

3. MXR PHASE 90 "I use this for solos, because it's not too phasey sounding. I barely have it on."

4. T-REX "I found this delay pedal in Scotland. It's made by a company in Denmark. It's got a tap-tempo footswitch, and that's why I like it. Having a tap tempo makes all the difference in a delay, because I can shift time. Plus, the tempo light's flashing all the time, so I can tell if Jimmy [*Bower, drums*] is rushing the song or not."

5. BOSS OD1 "The gain is turned all the way down, and the level is all the way up. I keep the pedal on all the time except for when I need a clean tone, like on the introduction to 'Jail.' "

6. "THE PATH" "This is a good intro song, because it creates the right mood for the show."

7. "I SCREAM" "Like 'The Path,' this is a ripper that gets straight to the point. It's a fun song to play live, too."

8. "GHOSTS ALONG THE MISSISSIPPI" "There's a bunch of great riffs in this damn song—at least six or seven of 'em."

9. "LIES" "About 35 to 40 minutes into the set we start branching out into some mellower shit, giving everybody a little break."

10. "BENEATH THE TIDES" "This is a really fun song to play live. I'm playing slide on this the whole time."

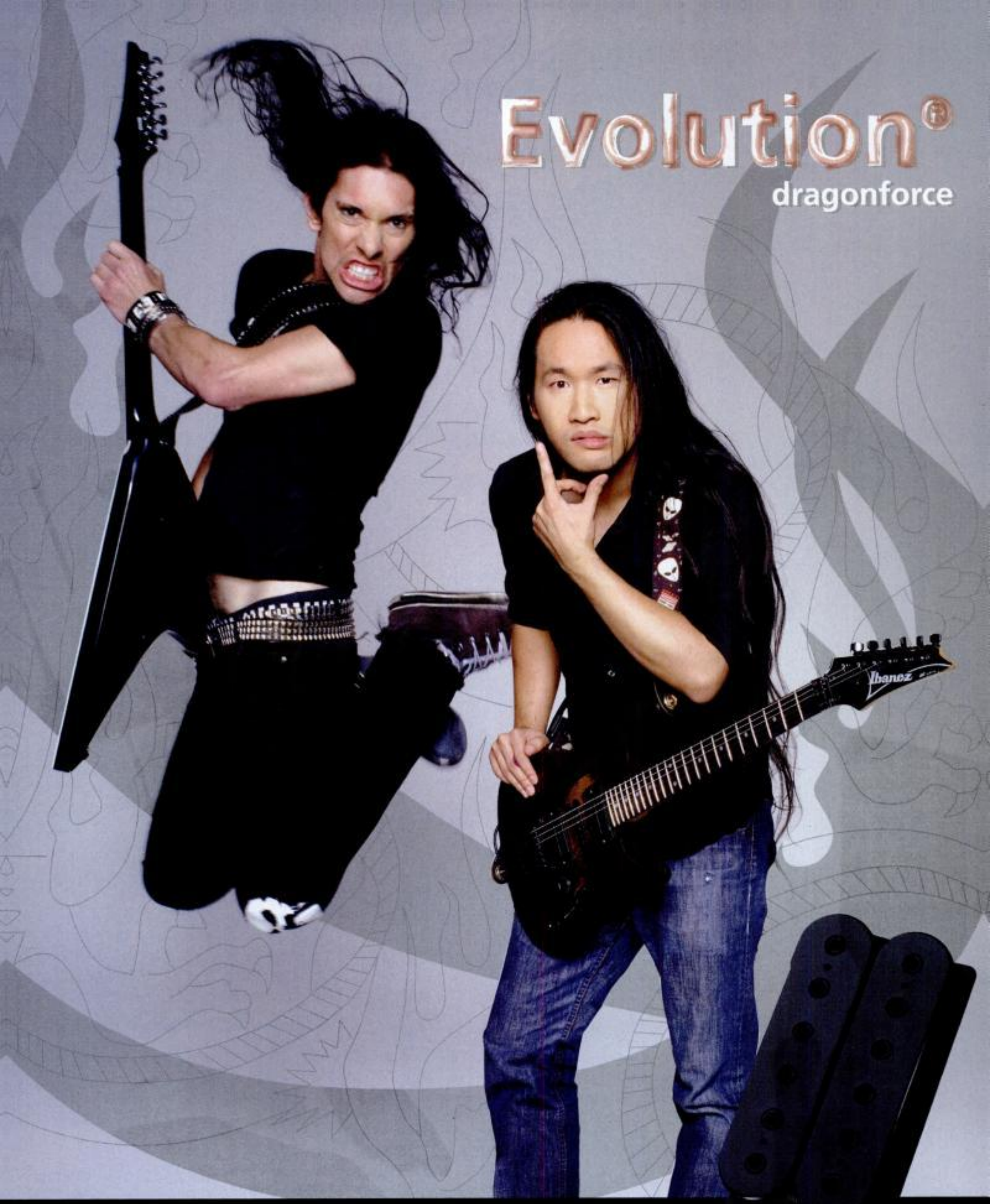
11. "JAIL" "I really enjoy 'Jail.' It's just got a good vibe. It's got that *thing* that freaks the audience out every single time."

12. "STONE THE CROW" "I always play half of the riff by myself before we do the song, and then stop. I started off doing it as a joke, but the crowd went bananas, so now I do it as part of the set. It's such an instantly recognizable riff that everyone knows it right away."

13. "BURY ME IN SMOKE" "It's the perfect set closer. You put the smoke machines on 10, fill the whole place up with that shit and just go at it!"

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WILD STRING

BY TED DROZDOWSKI

PHOTOGRAPHS BY JACK THOMPSON

LOS LONELY BOYS GUITARIST HENRY GARZA TELLS HOW HE AND HIS BROTHERS CORRALLED THEIR ONSTAGE SOUND FOR *FORGIVEN*, THEIR LATEST DISC OF TEXICAN ROCK AND ROLL.

BLASTING OUT TEXAS BLUES FIREWORKS

with the coolest full-throttle Strat tone since Stevie Ray split for the big stage in the sky is Henry Garza's specialty. And the Los Lonely Boys string-slinger says it takes horse sense.

"Our music is like a wild stallion," he explains. "It has to be untamed, free. Otherwise it's like a pony in a corral that heels whenever you call. Where's the excitement? And when we play live, that's when that freedom, that unpredictability, is at its wildest."

The trick, Garza explains, is harnessing that wildness in the studio. So when his literal band of brothers—Jojo plays bass and Ringo, of course, plays drums—got together to record their new *Forgiven* (Epic), they called in famed musician whisperer Steve Jordan to produce.

The results were anything but tame. Jordan, who's played drums for Eric Clapton and produced albums for John Mayer and Herbie Hancock, booked Los Lonely Boys into Austin's Action Figure rehearsal studios and set them up as if they were playing a concert.

"The irony is that when we play live, every time is special because the energy and spirit are there," Garza explains. "But in the studio, where that live energy is missing, you're trying to capture a special performance, because the versions of the songs you record are going to define those songs for people. Without that live element, though, it's trying to do the impossible. Steve figured that out, and then it was up to us to step things up spiritually and put all our feelings into the music until we reached the point when there were tears in our eyes or goose bumps on our skin from the sounds we were creating."

Like one of his idols, Carlos Santana, Garza is serious when he mentions the spiritual. He and his brothers have kept their eyes on the sky since they broke out of San Angelo, Texas, with a blend of blues, soul, Tejano, country, and rock that they call "Texican rock and roll." Their breakthrough hit, from their 2003 debut *Los Lonely Boys*, was the Top 20 smash "Heaven," and their studio follow-up was 2006's *Sacred*. *Forgiven* follows that path with the title number and more tunes exploring redemption, devotion and other sacred themes.

"We think about deliverance a lot," Garza says. "It might be redemption from personal problems, like addiction to cigarettes, or forgiveness from your mom or dad or from Jesus, or from feelings of anger or sadness. If we can bring happiness with our music, that's a kind of redemption, too."

Garza is also doing his part for one of the Seven Deadly Sins: envy. Most roots guitarists can only dream about the warm, singing, throaty, impeccably overdriven tone Garza pulls from his guitars. "Man, it's the way I've sounded since I was growing up, whether I was plugged into a Peavey, a Fender Twin or a Marshall," Garza says. "It's in my fingers."

He built his tone arsenal around a few key weapons: a stack of amps, a TS-9 Tube Screamer and a reissue Vox wah-wah pedal. Now he's added a Leslie rotary speaker cabinet for *Forgiven* songs that include the title track and a rabid version of the

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ROCK AS HARD AS YOU WANT

Sixties Spencer Davis Group classic "I'm a Man." "I've wanted one of those for a while," Garza says. "When I kick it in, it sounds like there's a B-3 onstage. It's so awesome."

As Garza rolled into Dallas with his brothers for a show, we talked about guitars, strings, Stevie Ray and the rest of his big tone bag.

GUITAR WORLD Who were the players that inspired you as you sculpted your sound?

HENRY GARZA My dad [*Enrique Garza Sr. of Tex-Mex legends the Falcones*] is my biggest influence. After him it's all the other dudes—from Stevie Ray to Carlos Santana to Jimi Hendrix to Ritchie Valens. I never tried to be those other people, just to grab what they brought and to use it to build my own thing.

GW Did you use your live gear to record *Forgiven*?

GARZA Pretty much. I had my custom First Act guitar, "El Musico," and my number-one Fender Strat, a beautiful tobacco sunburst reissue I bought years ago at a guitar shop in Austin. I also had an old Tele. For most of the album it's my Strat through my regular amp setup: two 4x12 Marshall cabs with 100-watt heads and two old Fender Twins. My Leslie is vintage, and that's part of my live rig now.

GW For strings, you're a Stevie Ray guy, right?

GARZA For sure. I read an interview with Stevie Ray where he said anybody who played light-gauge strings was a pussy. I was 13 or 14, and it stuck in my head. When I started playing, I had really light sets, like .09s, and I worked my way up to .10s, then .11s, .12s and then .13s. My low string is a .56.

It was a lot of hard work to build up my hands, but it helps overall. Any guitar you pick up, your fingers are ready. Some nights my fingers are stronger than others. And then some nights it really feels like I'm playing .13s. Another thing my brothers and me learned from Stevie and Hendrix is to tune down a half step. We don't do that for all our songs, but we've found it's easier for some of the vocal melodies we sing.

GW The close harmonies you and your brothers sing are one of the band's strongest cards. But you're a loud player. Does your volume ever interfere with the vocals?

GARZA Naw. If it doesn't sound good onstage, I'll turn my guitar down or turn it up. But I'll decide that myself.

Every soundman in every venue I go tries to get me to turn down. Shit! You can't make me turn down because you're some kind of master controller out there; you've got to work with me. I've got to feel it, man! If you're not feeling it, you've got to turn up. Playing music is the best thing in the world, but only if you let it run free.

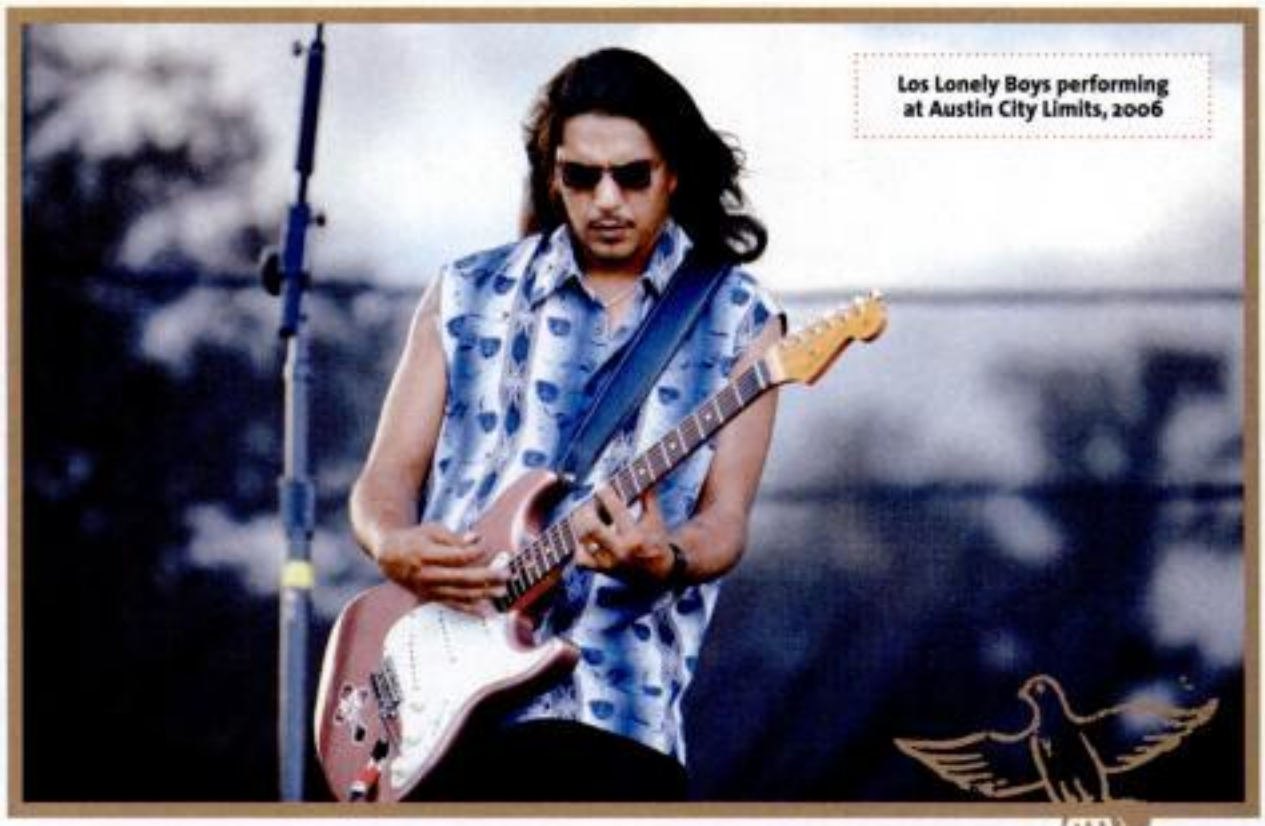
GW "Make It Better" is a real departure. The song has a Beatles vibe, and your playing sounds like George Harrison. But you're not playing a Strat or El Musico, are you?

GARZA *Well*, the Beatles vibe comes from Jojo, who's a huge Beatles fan, and I *did* have George Harrison in mind when I was doing the guitar tracks. But I can't remember if it was El Musico or a Strat... [*pauses*] All right, I said I wasn't going to tell anybody, but I used a vintage Gold Top Les Paul that the engineer, Niko [*Bolas*], brought along.

GW There's another departure, too: the Spanish-music-themed ballad "Loving You Always," where you play acoustic guitar.

GARZA That was an old nylon string classical that Niko also brought. I played with a pick, and that part came mostly out of a spontaneous feeling of love for my wife, who inspired the song.

The thing is, I'm not really one for technicalities. I'm not a computer-friendly guy. I'm still figuring out how to work a pencil and an eraser. But if you give me a guitar—any guitar, whether it's got a cord or not—I'll play it and make it sound the best I can.



Los Lonely Boys performing at Austin City Limits, 2006

JACKIE BUTLER/RETNA LTD.

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Dave Grohl, Krist Novoselic and Kurt Cobain with gun at Youri Lenquette's photo shoot, Paris, March 1994



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THE FINAL SCREAM: NIRVANA'S LAST SHOW

MARCH 1, 1994 • MUNICH, GERMANY

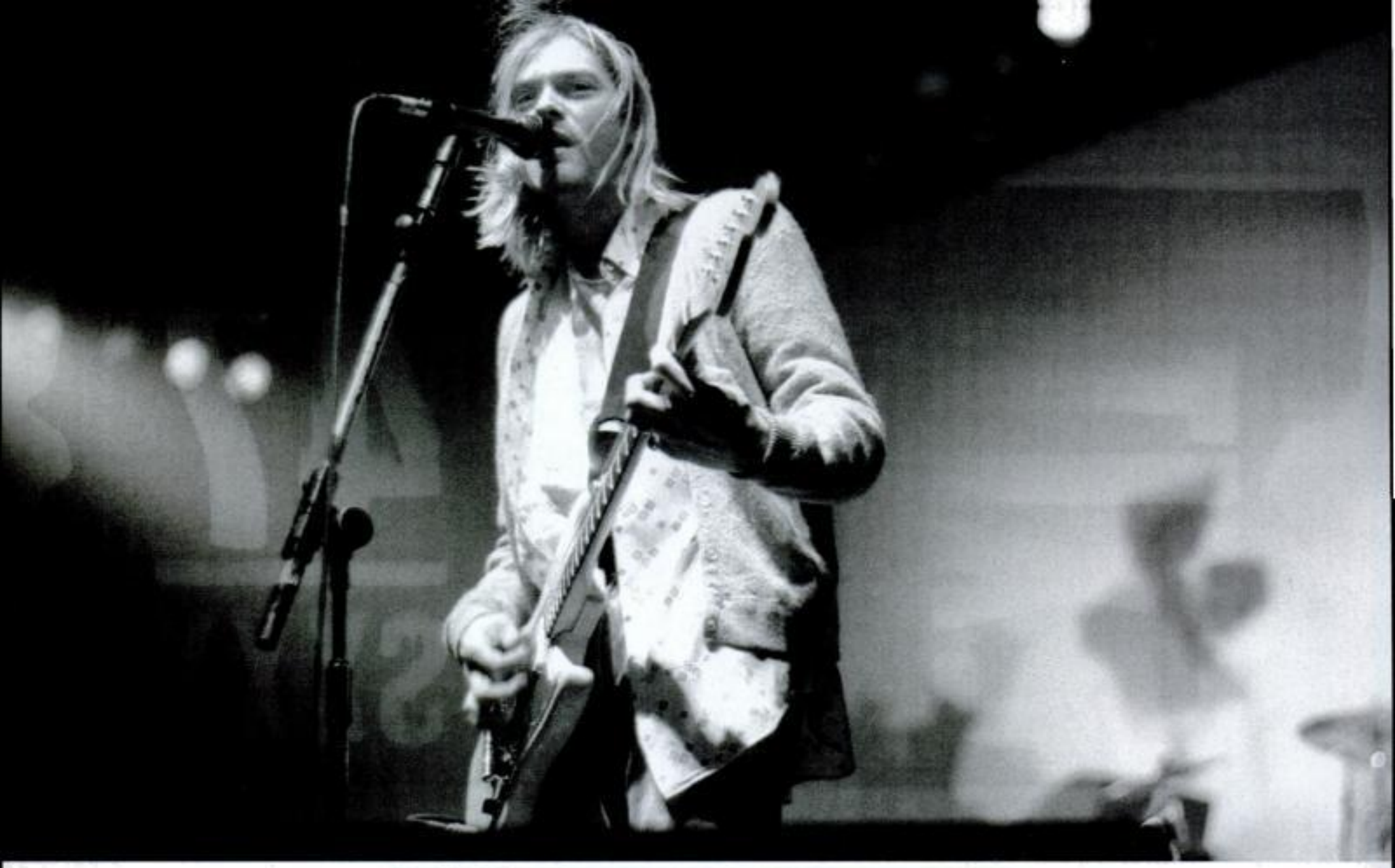
IF THERE WAS A BEGINNING of the end of Kurt Cobain's short life, that final chapter most certainly began in February 1994. Nirvana were touring Europe, promoting their 1993 album, *In Utero*, and trying to plan the rest of their tour schedule for the summer. Though Kurt had reluctantly agreed to do the European leg of the tour, he began the trip with the motivation that he was promoting a record he was proud of. The first few shows of the tour had been terrific, even if Kurt was already complaining of a sore throat. Problems with his throat necessitated three visits to doctors in the first week. In truth, the larger health crisis was that he had difficulty finding drugs in Europe, and that had soured his mood and affected his health. Cobain's withdrawal was bad enough that he was forced to take prescription drugs to help him cope.

But in Paris on February 13, Cobain's typical melancholy mood turned into something that in retrospect was a harbinger of doom. The band agreed to do a photo session on its off day with a photographer they had known for years, Youri Lenquette. Cobain considered Lenquette a friend, which is why he had agreed to the session at a point in his career where he rarely did promotional work. It was no surprise that Kurt refused to smile during the session, but when he found a BB gun in Lenquette's studio, the gun turned into the focal point of the sitting. Lenquette later recalled trying to convince Kurt to put the gun down, but Kurt insisted that it be included in the photos. The gun looked remarkably like a firearm, but it was merely something Lenquette kept in his studio as a prop and as a sort of joke.

To the photographer and the other two members of Nirvana, Cobain's fascination

YOURI LENQUETTE/RETNA LTD.

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(above) Nirvana performing in Neufchatel, Sweden, on the final leg of their last tour; the public candlelight memorial service for Cobain at the Seattle Centre, April 10, 1994

with the pistol was anything but humorous. He kept playing with the gun, put it to his temple and mimed pulling the trigger. He completed the act by pretending his head was reacting to the bullet. It was suggested again that Kurt put the gun down, but he ignored that plea and insisted that Lenquette take a photograph. For Lenquette it was a difficult situation: he had the most famous rock star in the world posing outrageously, but the poses seemed in bad taste. Still, the photographer kept shooting. In one picture taken that day, Kurt inserted the barrel of the pistol into his mouth. The pictures were widely published after his death.

That Kurt Cobain would pose with a gun in his mouth—in front of a photographer who sold pictures to news agencies worldwide—is indicative of how far things had gone downhill. Early in his career, Cobain was a master at controlling and manipulating his image, even directing photographers to shoot him from certain angles. Cobain always vamped it up for photo sessions and had been photographed with guns before, but the grotesque nature of the Paris photos suggested something beyond simple punk rock cynicism—it reflected desperation, nihilism and a larger death wish that was playing itself out in every aspect of Kurt's life. He simply didn't care anymore about anything: not his health, band or the public image he had once valued so dearly.

Kurt didn't pull any real triggers that day in Paris, but as the tour wound through Europe, he began an almost daily ritual of visiting a doctor in whatever town the band was passing through. He complained of stomach problems, back problems and throat pain, but most of his ailments were due to drug withdrawal. Much of Europe viewed drug addiction compassionately as a sickness, in contrast to the United States, where it was considered a moral failing. Many European doctors would prescribe opiates in pill form to help addicts suffering from withdrawals. Still, finding a physician so inclined was a hit-or-miss proposition, particularly in cities where Nirvana had never toured before. In Barcelona, Kurt visited one doctor, and when that failed to produce the desired results, he visited another later in the same day. In Paris, he visited one physician twice; the next day, in Rennes, he saw yet another.

> "That's it. Cancel the next gig."
> —*KURT COBAIN*

How many of Kurt's physical problems were related to his addiction and how may were separate issues could never be determined. By that point in his life, it was all intertwined. When he took the more illicit route and bought drugs on the streets, he couldn't risk taking them across a border, so he was able to use only enough to get over the day's withdrawal. It wasn't a matter of seeking euphoria—drugs had long ago failed to give Kurt a high. It was simply a matter of staving off vomiting, fever and the shakes.

On February 20, on a day that saw the band traveleing from Switzerland to Modena, Italy, Kurt turned 27. There was little celebration on the tour bus. His manager, John Silva, gave Kurt a carton of cigarettes as a present. Cobain joked to the crew that

GERBER/DALLE/RETNA LTD. (COBAIN) CHARLIE HOSELTON/RETNA LTD. (MEMORIAL SERVICE)

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his manager was trying to kill him, but considering his own health, cigarettes were hardly his biggest worry. February 24 was Kurt and Courtney's second anniversary, but they were not together. Kurt put off any celebrating—he had planned that for later in the month when they were together—and played a show in Milan, which was issued as a bootleg. It may have represented the last decent Nirvana show, as the group tore through 22 songs over 90 minutes. Kurt was clearly struggling with his voice, but the punk part of Nirvana's sound was still strong, and the crowd loved them.

By the next night, also in Milan, Kurt's dark mood became increasingly desperate. He met with Krist Novoselic and told him that he needed to quit the tour. "He gave me some bullshit absurd reason for why he wanted to blow it off," Novoselic recalled. Though Kurt's voice had been his main physical complaint in Europe, he now added the familiar complaint of stomach pains to his litany of medical conditions. Krist was having none of it; he reminded Kurt of the huge financial obligation the band would have if they called the tour off. Kurt agreed to continue with the tour, if only to make it through the next date which would take them to Slovenia, where Novoselic had relatives.

There were neither street drugs nor easily swayed physicians to be found in Slovenia, and while Novoselic and Grohl explored the country, Kurt stayed in his room for three days, bouncing off the walls. He was miserable, and he continued to talk of ending the tour. While in Slovenia, Novoselic was reading *One Day in the Life of Ivan Denisovich*, by Alexander Solzhenitsyn, describing a prisoner's life in a Soviet prison camp. Kurt asked Krist about the plot of the book, and when he heard Solzhenitsyn's description of the camp, he remarked, "God, and [*Denisovich*] wants to live! Why would you try to live?"

On March 1, 1994, Nirvana rolled into Germany, where they had three consecutive shows scheduled before a one-week break. The attitude among the crew and band was to tough it out for these shows and then enjoy the upcoming time off to vacation and regroup. While in Slovenia, Kurt had called a band meeting and again said he wanted to cancel the rest of the tour. He'd been informed that the band did not have cancellation insurance, so to pull the plug at this point would result in a huge financial penalty. "So, if somebody died, we'd still have to do the shows?" Kurt asked. He was informed that death was the only acceptable reason for a cancellation.

The March 1 Munich show was held in Terminal Einz, a WWII-era airplane hanger that was now being used as a concert venue. Not much remodeling had been done to the facility. It was cold and damp and had acoustics that were horrid for a band with boomy sound like Nirvana. Kurt hated the look of the place and cursed the fact that his career had progressed to the point where Nirvana were playing airplane

MARTY TEMME

SLASH'S LAST SHOW

with Guns N' Roses

JULY 17, 1993 • BUENOS AIRES, ARGENTINA

BY THE TIME Guns N' Roses wrapped up their world tour behind their two *Use Your Illusion* albums in 1993, they had played 192 shows in 27 countries, in front of more than seven million people. The band had been on the road for two and a half years, which made the jaunt for that time—and perhaps still—the longest tour in rock and roll history. When the last show, at Estadio River Plate, in Buenos Aires, Argentina, on July 17, ended, Slash, for one, was more than a little relieved.

"I was definitely physically and mentally exhausted," he says. "And Duff [*McKagan, bass*] was in dire need of some serious rehabilitation. But the final show was great. That was during the 'Skin & Bones' leg of the tour, which was a lot more stripped down and raw. There was less camp and less production, which is what I prefer."

That's not to say that there were no special effects involved that night. Following the song "You're Crazy," a man dressed in a Domino's Pizza uniform walked onstage to deliver a piping-hot pie to the band, which singer Axl Rose then tossed into the crowd. "I don't know what that was all about," Slash says. "That was an Axl thing. I have no clue why he set that up."

After running through the rest of the set, which included covers of the Rolling Stones' "Dead Flowers" and the Who's "Pinball Wizard," the band closed the show with "Paradise City," which, in addition to being Slash's "favorite Guns song," now stands as the last tune he and Duff would ever play onstage with the band.

Not that Slash knew it at the time. "I knew I was just done—very worn out—but I couldn't look too far into the future to imagine what would happen next. But then, as soon as I got home, the first thing I did was to start putting together the Slash's Snakepit record. So I guess I had some idea in my mind about what I needed to do."

Currently with Velvet Revolver, Slash and Duff recently experienced another last show of sorts, only this time it was someone else doing the leaving. At a gig in Glasgow, Scotland, on March 20 of this year, disgruntled singer Scott Weiland announced from the stage that fans were witnessing Velvet Revolver's last tour. What Weiland was unaware of was that the rest of the band had already planned to continue on, only without him.



Slash on his final Guns N' Roses tour in 1993

"We had gotten to that point where we were resigned to the fact that we weren't going to be working with him anymore, before we even left for that leg of the tour," Slash says. "But we had no intention of breaking the band up. So it might have been the last show for him, but it wasn't the last show for Velvet Revolver."

The band gave their final performance with Weiland on April 1 in Amsterdam. "That last show was a relief, because it was a lot of work to get all five of us onstage every night," Slash says. "We never spoke to Scott during the entire UK/European leg of the tour. When the show was over, he took off. And that was the last time I saw him."

Immediately following the gig the band issued a press release stating that Weiland was no longer a member of Velvet Revolver. "And now we're dealing with the search for a new lead singer," Slash says. "Which I guess is the story of my life!" ● ***—Richard Bienstock***

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hangers, though part of the reason for this was their huge fan base, which was too large and rowdy for most European opera-house venues.

At the soundcheck that afternoon, Kurt asked his tour manager for an advance on his per diem. After collecting his money, he said, "I'll be back for the show." Some in the crew were surprised to hear that he was leaving the facility considering that, moments earlier, he had been complaining of feeling so ill that he couldn't stand up or play the concert. "I'm going to the train station," he announced. Everyone in the crew and band knew that meant he was looking for Munich's drug culture, not that he was seeking transportation.

> "Kurt was getting really fed up with his way of life."
> —*ART COBAIN*

He came back but only right before showtime. His mood had not improved but instead of tuning his instruments or preparing a set list, he began calling people. He called Courtney, and they argued. He called his lawyer, Rosemary Carroll, and in a completely uncharacteristic move, he called his 52-year-old cousin Art Cobain back in Grays Harbor, in Washington State. Art was surprised to hear from his famous cousin; they hadn't talked in years. They made small talk, and Kurt complained about the circumstances of his life. "He was getting really fed up with his way of life," Art later reported to *People* magazine. Art invited Kurt to a Cobain family reunion later that year. Kurt said he'd be glad to come.

Kurt had personally asked his childhood heroes the Melvins to open these European dates, and when their set was over, Kurt went to lead

RANDY RHOADS

MAY 18, 1982 • KNOXVILLE, TENNESSEE

WHEN OZZY OSBOURNE'S *Diary of a Madman* tour hit Knoxville, Tennessee, on the night of May 18, 1982, nobody knew that Randy Rhoads would be dead the next day. So the metal guitar icon's last gig occurred without any special fanfare. It was just another night on the road.

"Ever since that night, I go onstage with a different attitude," says Rudy Sarzo, the bassist in Ozzy's band at the time. "You have to go onstage every night like there's no tomorrow. 'Cause you really don't know if that will be the last time you're ever going to play with your friend or whoever's in the band. Or if it's gonna be your own last night playing."

Rhoads had catapulted to fame quickly, rising from L.A. hair band obscurity to a prominent position with Ozzy all in matter of a few short years. But by '82, stardom had lost its appeal to the idealistic young guitarist. For a well-brought up young Lutheran boy from Burbank, California, life with rock's number-one alcoholic nutcase had taken its emotional toll. Relations had grown strained between Rhoads and Osbourne when the guitarist refused to play on an album of Black Sabbath covers that Ozzy was slated to record. Then Randy announced that he was going to leave the band in order to study classical guitar at UCLA. But he promised to play out his commitment to Ozzy and fill all the tour dates that had been booked.

That's what he was doing in Knoxville on the night of the 18th. "We had just returned from a break," Sarzo recalls. "We did Atlanta first, then another show, and then we went over to Knoxville. We were basically on a roll. The band was already making its mark with the *Diary of a Madman* tour, and everything was going along like a well-oiled machine."

At the time, says Sarzo, "there was still a rift between Ozzy and Randy, because Ozzy was of course not pleased with him leaving the band. But I would say that a little bit of that special camaraderie might have been working its way back into our tour, our backstage atmosphere, especially after having taken a break. People had had time to chill. I think basically Ozzy and Randy's relationship was mending."

The evening nonetheless began with what Sarzo remembers was a nightly occurrence. "Ozzy sitting in a corner saying, 'I ain't doing it. I ain't going on!' Over and over again. Then Sharon [*Osbourne, Ozzy's wife and manager*] would grab him and bring him onstage, and then he would just go crazy.

"As far as the performance that night," Sarzo continues, "there was nothing indicative of what was going to happen the next day. No magical signs or anything. I wish I had seen something like that. But it was just us going up there and being the best we could be."

The show ended as usual, with an encore of "Paranoid," during which raw meat was thrown into the audience. "And they, in turn, would throw it back at us while we were playing," Sarzo recalls. "The whole stage was full of raw meat. It was the most absurd set of circumstances."

Knoxville being a small town, there were no celebrity guests backstage. After the show, the band got back on the tour bus. "I'll never forget it," Sarzo says. "We were sitting in the front lounge of the bus, and we started watching *Midway*, a World War II Pacific Rim movie with all these kamikaze pilots, which is pretty ironic considering what happened later. I decided to call it a night and go to bed, but Randy and Ozzy were sitting there watching the movie. It wasn't like they were trying to avoid each other. They were cordial. And who knows? Maybe they had some kind of conversation. Maybe they starting working on repairing their rift."

In the early hours of the following morning Sarzo was awakened by Rhoads. The bus was parked near a tiny airstrip in Florida, and Randy invited Rudy to join him on a joyride in one of the small airplanes piloted by their tour bus driver. It seemed like a crazy idea, but then life on the road with Ozzy was full of crazy ideas. Sarzo declined the invitation and went back to sleep.

Shortly afterward, he was awakened by the impact of the airplane striking the tour bus, then crashing into a nearby house and bursting into flames. Randy Rhoads was dead, along with the others onboard the plane. ● ***—Alan di Perna***



Osbourne and Rhoads in Chicago, January 24, 1982, during the last leg of the *Diary of a Madman* tour

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singer Buzz Osborne's dressing room where he announced that he was ending the band, his marriage, his relationship with his managers and perhaps his whole concept of being in a band. "I should just be doing this solo," he told Osborne. "In retrospect," Osborne surmised, "he was talking about his entire life."

Terminal Einz held 3,050, and the venue was filled to capacity for Nirvana's first show in Germany in three and a half years. Few in the crowd would have noticed, but from the opening notes, Cobain looked half-dead, and his performance, which had been rote on much of the tour, was almost robotic. He began with a cover of the Cars' "My Best Friend's Girl," but even this tune was redone so that it sounded slowed down and drone-like, as if Kurt had wanted to take any element of pop out of his sound. Coguitarist Pat Smear later recalled that Kurt's voice was indeed completely shot by Munich show. "Kurt and I were suffering from bronchitis, and his voice became noticeably more trashed with every song," Smear told journalist Rasmus Holmen. "When we sang together, we sounded like cats fighting. His voice was *sooooo* gone, but instead of trying to conserve it, he seemed to delight in pushing it to the 'I won't be able to sing for days' limit. After a while it was a bit much." To Novoselic and Grohl, who had been on the road with Kurt for more years than Smear, it was obvious that if the band was going to self-destruct, it would be Kurt's doing.

The show itself ran 23 songs, but later some remarked that it felt doomed. The power in the building went out just as Kurt began to sing the first line of "Come As You Are," the sixth song of the set, and it was several minutes before the problem could be fixed. This kind of technical problem had happened frequently to Nirvana during their career, but never in a cold, drafty airplane hanger. Rather than wait for the crew to fix the problem, Kurt walked off to his dressing room. In some small cosmic twist, Dave Grohl's first show with Nirvana in 1990, in a tiny Olympia club called the Northshore Surf Club, had also been plagued by power outages. That technical problem, in the nascent early days of Nirvana, had made the show more joyous, and the band played through three power outages. When the lights went out, they continued nonetheless, playing with flashlights shining on their face, as if to say that even electricity was not going to stop them.

Back in Munich, only once power was fully restored did Kurt return to the stage. Without a word or a smile, he began playing "Come As You Are" once again. The song sounded even more lifeless this time. In total, the band played 23 songs and ended with "Heart-Shaped Box," the same song that had ended the previous eight shows. The show did not end with triumph, or any feeling of victory—it just ended.

As Kurt walked offstage he went directly to his agent Don Muller, who had flown in to make sure this show went off with problems. "That's it. Cancel the next gig,"



The Beatles make their last public performance, on the rooftop of Apple Corps, January 30, 1969

THE BEATLES

JANUARY 30, 1969 • APPLE CORPS ROOFTOP, LONDON

BY 1969, THE BEATLES were in free fall. A year's worth of bickering and jealousies was tearing the group apart. As the year began, they tried to make a clean start of things, gathering at Twickenham Studios, where nearly five years before four very different Beatles had filmed *A Hard Day's Night*. The idea was to write an album from scratch, record it and document the process on film.

At first, everybody felt cautiously optimistic. "I thought, Okay, it's a new year, and we have a new approach to recording," guitarist George Harrison said. But their communication skills had deteriorated badly. Strung out on heroin and enamored with the ever-present Yoko Ono, John Lennon was remote and inert. Paul McCartney and Harrison were locking horns daily. Meanwhile, poor Ringo Starr seemed utterly lost behind his drums.

Following an argument with his bandmates, Harrison quit on January 10. At a band meeting on January 15, he was persuaded to come back at least to finish the album. The group also decided to abandon Twickenham for the cozier atmosphere of the studio in their Apple offices on Savile Row.

And then, out of nowhere, the idea of performing live appeared. It was an unusual proposal—the group had quit making concert appearances some three years before. Ideas ranged from playing on an ocean liner to performing in an amphitheater in Saudi Arabia. Eventually, the band abandoned its grand ideas and headed to Apple's rooftop. Said Harrison, "It was simpler than going anywhere else."

On January 30, a windy, gray day, the Beatles, with keyboardist Billy Preston, ascended the five floors to play among the tarpaper and chimneys of Savile Row. It was so cold that Ringo borrowed his wife's red plastic raincoat, while John wore Yoko's fur jacket. "All cameras, take one!" shouted director Michael Lindsay-Hogg, and the Beatles launched into a "rehearsal" of the song "Get Back."

On the street and surrounding rooftops, nobody seemed to know what was happening. Loud music was coming from the sky, and it sounded familiar. *Could it be?*, people asked. The lunchtime crowd stopped what it was doing and listened to something many thought they would never hear again: the Beatles performing live—and for free.

The Fab Four breezed through multiple takes of "Get Back," "Don't Let Me Down," "I've Got a Feeling," "The One After 909" and "Dig a Pony." The bad feelings that had permeated their earlier sessions were gone. Paul was thrilled to be playing live again, and even Lennon appeared to be enjoying himself.

But alas, their exciting finale was cut short when the police arrived in response to a "disturbance." The Beatles' last public performance was history. Lennon summed up the day, and perhaps the preceding decade, when after the third rendition of "Get Back" he announced, "I'd like to say 'thank you' on behalf of the group and ourselves, and I hope we passed the audition!" ✹ ***—Joe Bosso***

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Kurt said without emotion as he walked to his dressing room. No explanation was given and none was needed. Kurt had been threatening to cancel the tour even before it began, and for the entire month everyone in the crew had imagined each show might be the last. Novoselic, who knew Kurt better than anyone, had sensed for months that Kurt's interest in leading Nirvana had passed. "The band was over," Novoselic later recalled. On March 1, 1994, the only thing that officially ended was this single leg of the *In Utero* European tour, but everyone knew that a larger story was coming to a close. Finally, in a drafty abandoned airplane hanger in Munich, in circumstances almost as dreary as their genesis, Nirvana ended.

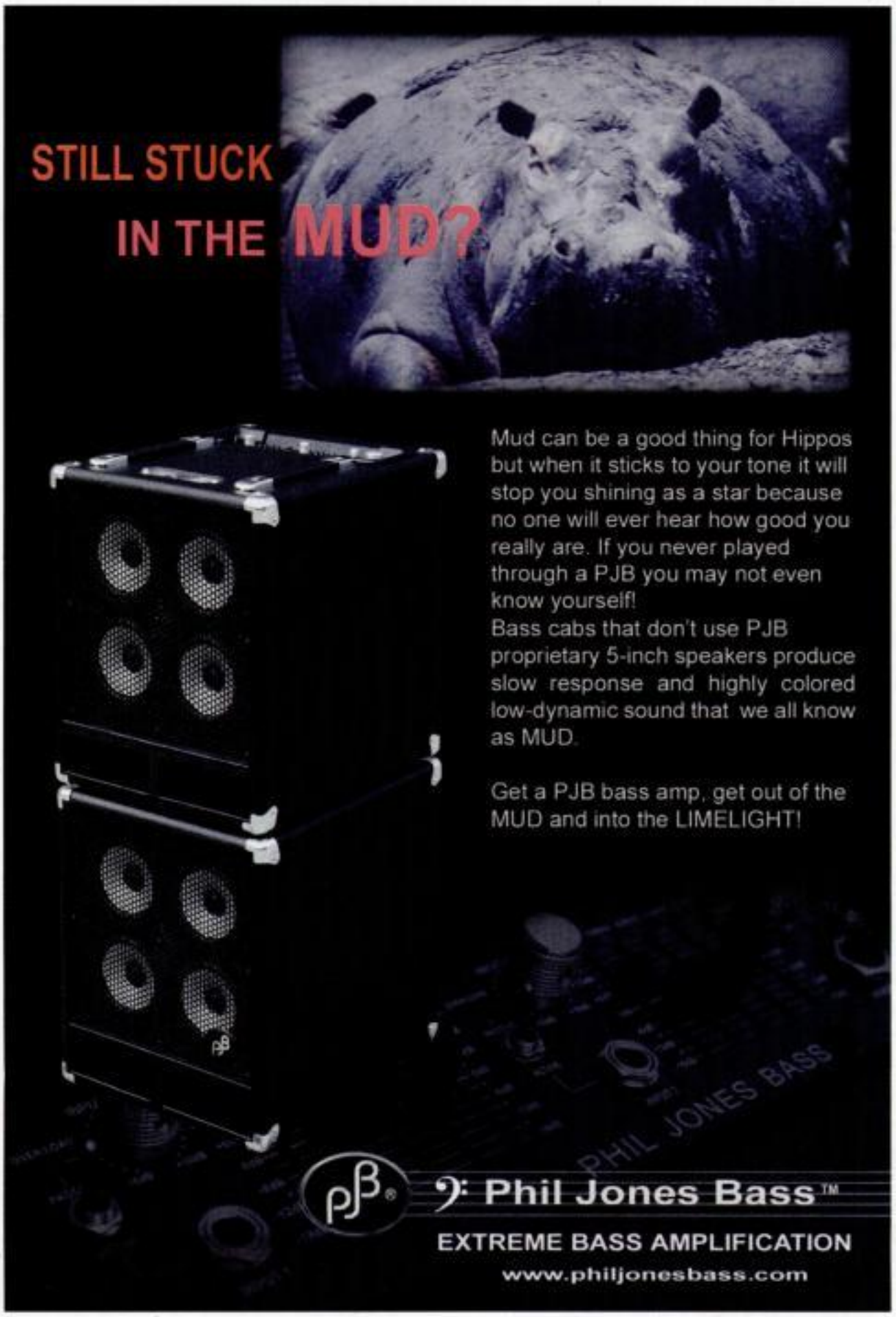
Just a few days later in Rome, Kurt tried to kill himself by taking three-dozen Rohypnol, a powerful tranquilizer that is commonly known as the "date rape" drug. He'd left a note that referenced Shakespeare: "Like Hamlet, I have to choose between life and death. I'm choosing death." He was rushed to a hospital and did not die, though several news reports announced that he had. Novoselic was back in Seattle and got a phone call from management saying Kurt was dead. CNN ran a news flash on Cobain's death, as did a wire service news bulletin.

Kurt came out of a coma that afternoon and was back in Seattle two days later. He spent much of the next month on a heroin binge. His usage was so reckless that even his drug buddies began to shun him, worried that he might die in their presence. When one warned Kurt that he was using enough dope to kill himself accidentally, Kurt replied that he intended to shoot himself.

Several interventions were attempted, and finally on March 30, Kurt agreed to give rehab another chance—he had tried four times before. He checked into the Exodus Recovery Center in Marina Del Rey, California, but left after less than 48 hours. On the flight back to Seattle, he sat next to Duff McKagan of Guns N' Roses. "I could tell he was bumming," McKagan recalled. Duff offered Kurt a ride home, but Kurt split before they connected.

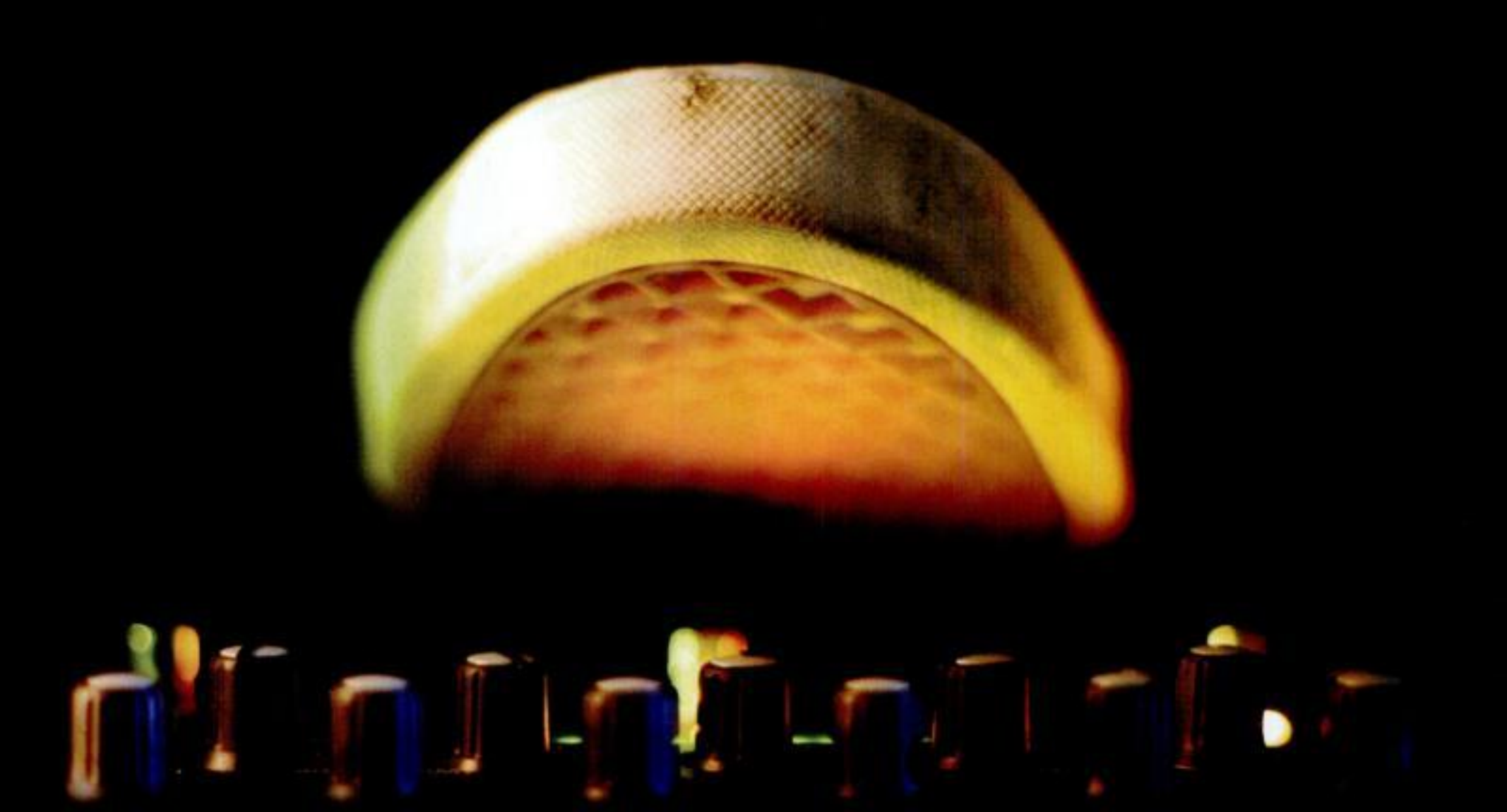
Over the next week Kurt went missing, and eventually a police report was filed and a private investigator was hired to locate him. He spent much of the time in seedy motels using drugs. Sometime during the first week of April, most likely on April 5, he snuck back into his mansion, which was now empty of family.

On April 8, 1994, an electrician servicing the house discovered a body in the greenhouse. It was Kurt. He had killed himself with a shotgun, leaving a long suicide note next to him. He ended the note by quoting Neil Young: "I don't have the passion anymore and so remember, it's better to burn out than to fade away. Peace, love, empathy. Kurt Cobain." ● ***—Charles R. Cross***





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Stevie Ray Vaughan performing his last show, August 26, 1990

STEVIE RAY VAUGHAN

AUGUST 26, 1990 • EAST TROY, WISCONSIN

STEVIE RAY VAUGHAN was right where he wanted to be as midnight approached on August 26, 1990. Earlier that evening, he had closed out a triumphant summer tour with Double Trouble, opening for Eric Clapton, one of his heroes, in front of a sold-out crowd of 30,000 at the Alpine Valley Music Theatre, just outside of East Troy, Wisconsin. Now, as Clapton's show was drawing to a close, the guitarist called Vaughan back out for a final encore performance of the blues standard "Sweet Home Chicago." Joining them onstage was the night's first performer, Robert Cray, along with two more of SRV's heroes: Buddy Guy and big brother Jimmie Vaughan.

Stevie Ray was all smiles as the five guitarists took turns soloing throughout the lengthy jam. Almost four years after cleaning up and leaving alcohol behind, the Texas guitarist was on top of his game. *Family Style*, his new album with Jimmie, was in the can, due to be released in another month. The feuds that had separated the brothers were long buried.

The show was the second of a two-night stand, and Stevie's playing was, by all accounts, fiery and fresh. With his favorite guitarists surrounding him, it must have felt to him like the exclamation point on a fantastically productive and happy period of his musical life.

"Those shows were just great fun, really exciting," recalls bassist Tommy Shannon. "They were sort of the culmination of all the good times we'd been having for the last year or two. And as good as we had been playing, those two shows were just unreal."

Adds Jimmie Vaughan, "Stevie just *smoked*. It was one of those gigs where you see someone play and you can't believe what you're hearing. Stevie was unreal. He was just on another plane, and we all knew it."

When the final jam finished to an ecstatic roar at about 12:15 A.M., the musicians left the stage through a rear exit. Backstage, Clapton and Vaughan reportedly talked about paying tribute to Jimi Hendrix with some future gigs. Stevie, 35, was supposed to drive back to Chicago with Jimmie and Jimmie's wife, Connie, but then he heard that he could hop onto one of Clapton's four waiting helicopters. He initially thought all three of them could hitch this ride. When he learned that there was only one spot, he asked Jimmie and Connie if they minded if he grabbed it. "I really want to get back," he explained.

The Bell 206 B helicopter took off in fog around 12:40 A.M. with Vaughan and four others aboard and almost immediately slammed into the middle of a nearby manmade ski slope, killing all aboard. They were just over half a mile from the venue but no one heard the crash, and a search for the wreckage wasn't begun until 5 A.M. At around 7, searchers found the bodies of Vaughan, pilot Jeff Brown and three of Clapton's associates.

"I was woken up by a phone call from our tour manager saying that we had to have a meeting in my room right away," Shannon recalls. "A few minutes later I got a call from our manager, saying that one of the helicopters had gone down, Stevie was on it, and there were no survivors. In the blink of any eye my life was taken away from me." Double Trouble drummer Chris Layton got the news from Shannon. Says Shannon, "I was sitting on the bed crying, and Chris came into my room, asking what was going on. I said, 'Stevie's dead,' and he just lost it, too."

Adds Layton, "I was in denial and didn't believe it at all, so I called security and forced them to let me into Stevie's room. I really thought he'd be laying there sleeping, but when they opened the door, the bed was still made, the pillow turned down, with mints laying on it, and I just realized, My God, it's true.

"I felt like a baby, just completely helpless. Then we realized that the news reports said that Stevie *and his band* were killed, and I realized that I had to get a hold of family and tell them that I'm still alive."

Clapton and Jimmie Vaughan were called and asked to identify the bodies. Over 1,500 people attended SRV's memorial service in Dallas. He is buried at Laurel Land Memorial Park in South Dallas. ✹ ***—Alan Paul***

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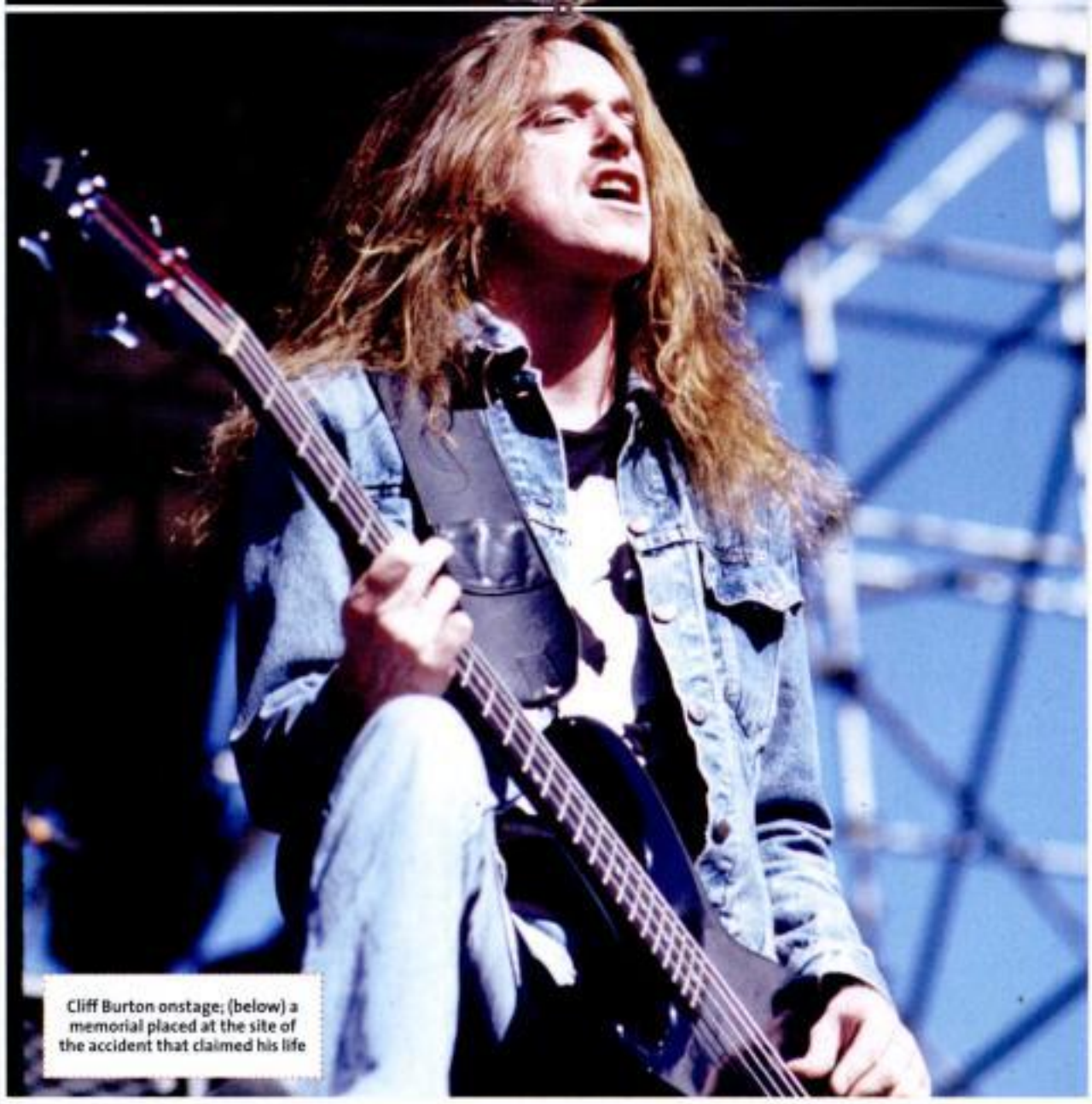
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Cliff Burton onstage; (below) a memorial placed at the site of the accident that claimed his life

CLIFF BURTON

SEPTEMBER 26, 1986 • STOCKHOLM, SWEDEN

THE LINE "HE PLAYED THE performance of his life" is certainly a well-worn one, but it more than aptly describes the show Cliff Burton put on with Metallica at the Solnahallen club in Stockholm, Sweden, on September 28, 1986. By dawn of the next day, only hours after leaving the stage, Burton would be dead, pinned under the band's tour bus that was lying on its side in a ditch after a horrific accident in a small Swedish town called Ljungby.

From all accounts, the show at the Solnahallen was a towering success. Metallica, fresh from supporting Ozzy Osbourne in the States, was on a headlining run, spreading the gospel that was *Master of Puppets*, their breakthrough album, and they were on fire. Five songs into the set, Burton launched into a frenzied, five-minute solo that blended Hendrix-wah-distortion (with a good portion of "The Star Spangled Banner" thrown in, just in case anybody didn't get the reference) with sweeping Van Halen–esque hammer-on runs (at the time, still a relatively new technique for bassists to explore). The overflow crowd roared euphorically. Burton was an instrumental genius who dazzled the senses.

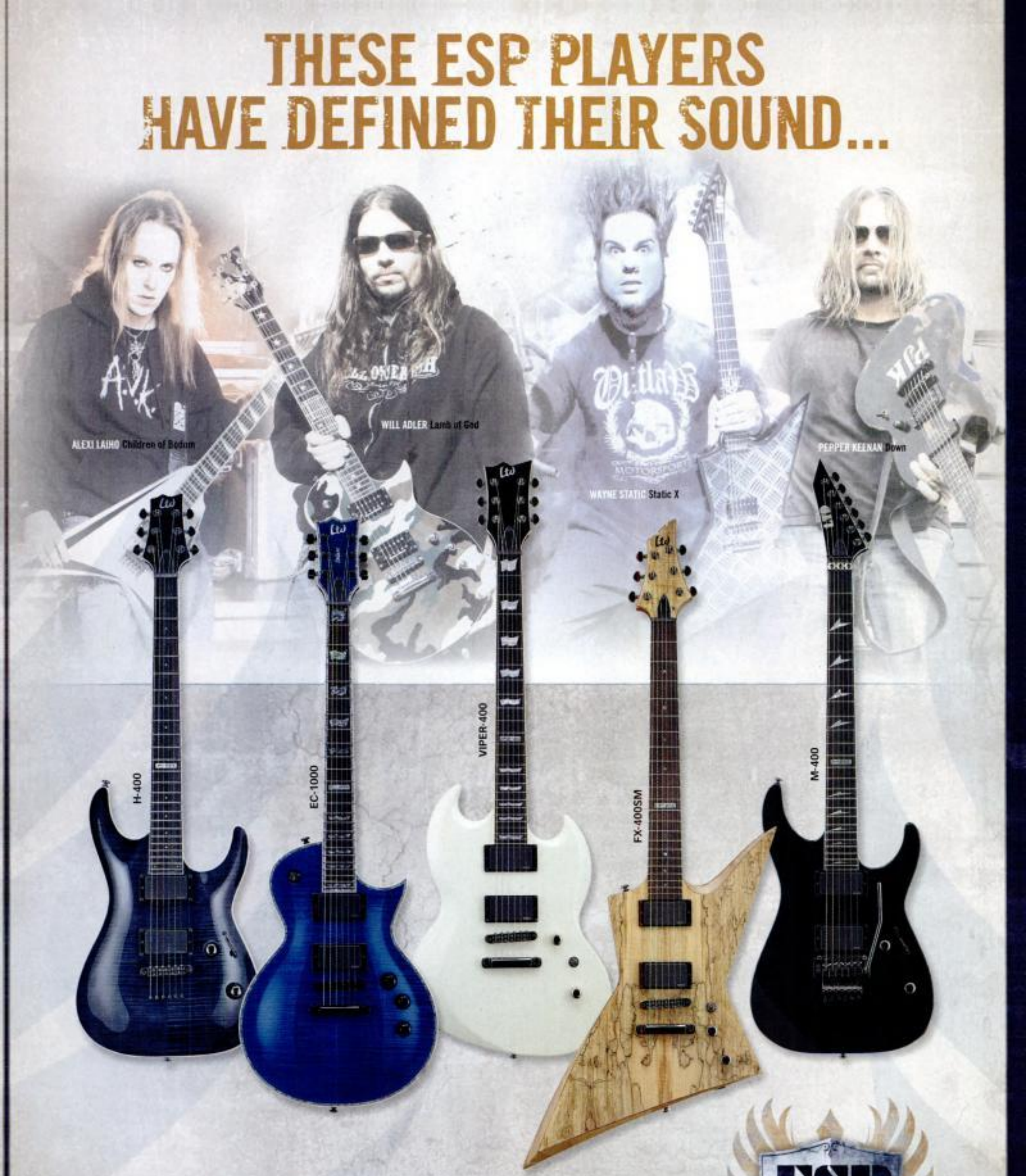
He was also quite the showman, one who wasn't shy about showing his bass who was boss. Recalls Eddie Kercher, Burton's bass tech, "We were on the Ozzy Osbourne *Ultimate Sin* tour, and Cliff had just gotten an endorsement from Aria Guitars, so they sent us three basses. After a few shows, Cliff took off the bass and started smashing it against the side-fill monitor, which made a dent at the top of the neck. He told me I'd better start ordering more basses, because he liked whacking them around every night. Even after destroying a few side fills, putting holes in the stage, and throwing the bass out into the crowd, he was still using that instrument through the very last show he played in Stockholm. That thing never went out of tune. That was Cliff Burton!" ✹ ***—Joe Bosso***



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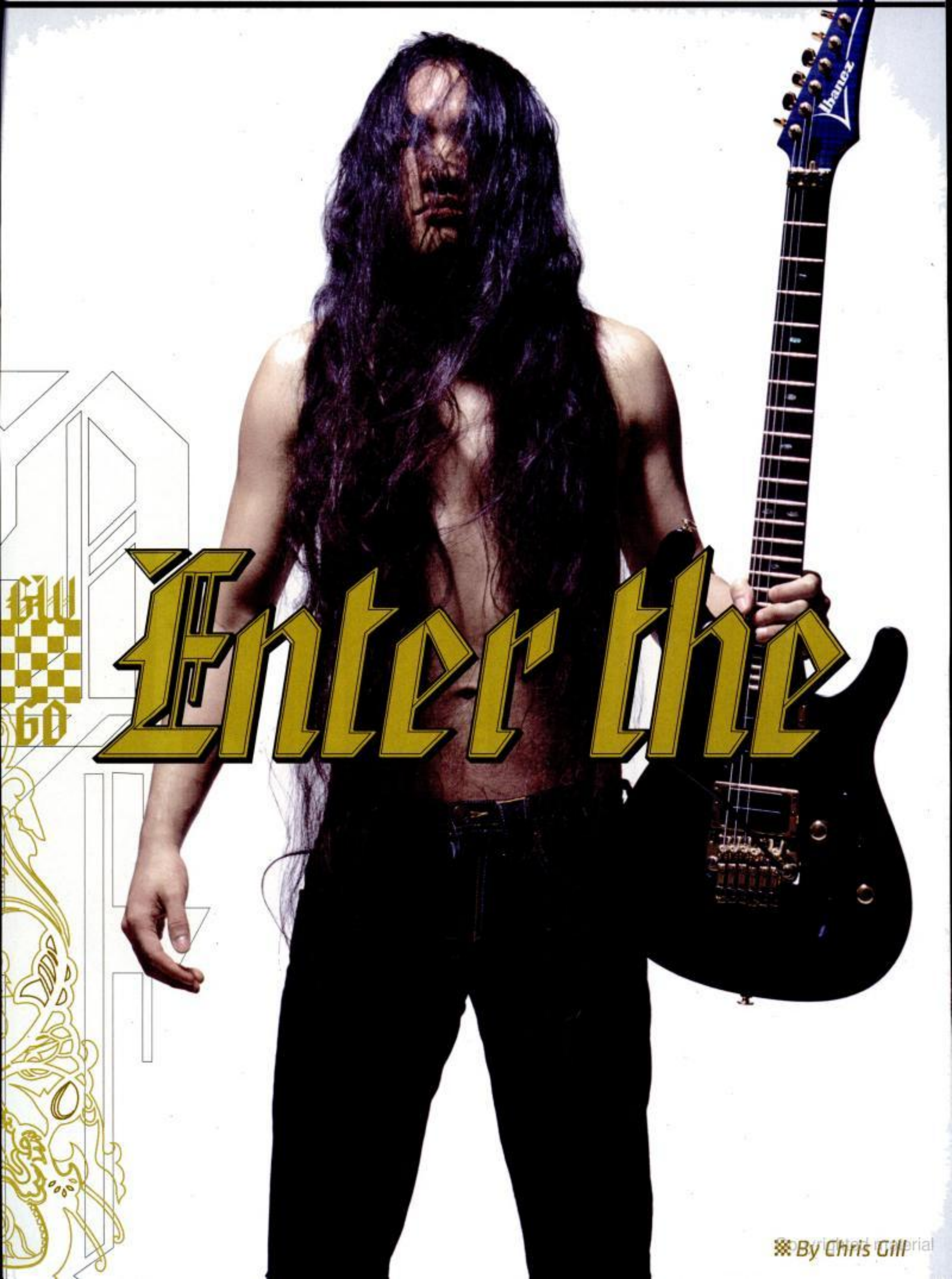
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Enter the



By Chris Gill

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Dragon

How do HERMAN LI and SAM TOTMAN play the insanely precise and blazingly fast solos, harmonies and rhythms that have made DRAGONFORCE the biggest name in shred? *GW* enters the duo's private lair to get some answers and hear a sneak preview of the band's latest über-symphonic release, ULTRA BEATDOWN.

Photographs by Ross Halfin



ANYONE WHO HAS EVER WONDERED how DragonForce pull off the jaw-dropping solos, symphonic harmonies and machine-like rhythms on their albums might be disappointed to discover that there are no secret weapons or tricky studio techniques behind their distinctive sound. In fact, the Pro Tools rig at Herman Li's home studio where DragonForce record all of their guitar parts is downright humble.

Watching Li and Sam Totman lay down solos for the new DragonForce album, *Ultra Beatdown* (Roadrunner), it becomes obvious that the duo possesses a bizarre obsession with perfection. Li is on what seems like his 35th take of his first solo on "Heroes of Our Time," but while most guitarists probably would have stopped after the first, second or third take, each of which sounded flawless, Li pushes on, improving the solo with each subsequent attempt. Any doubt that these guys can really play is dispelled from the second the "record" button lights up.

While DragonForce singer ZP Theart and drummer Dave Mackintosh work in a commercial studio about an hour's drive away, Li and Totman are comfortably holed up in a cozy house in a west London suburb that seems about as far from rock and roll as Mecca is from Dublin. It's probably a good thing, too, because as Totman speaks on the phone with DragonForce's manager he discovers that Theart is refusing to sing a bonus track the band is recording because Theart thinks the lyrics are stupid.

"It's a *bonus* track!" says Li, in disbelief. Considering that Li is an expert in Brazilian jiu-jitsu, Theart is lucky that Li isn't on hand to demonstrate the meaning of the new album's title. "It's not even our song. It's a cover!"

"It's rare when you meet a singer who is not an idiot," Totman says once he hangs up. "Sometimes I spend more time working with the singer to get his vocal lines right than I do on my solos. You can't explain to them how they should do this one tiny pitch bend that can completely make the moment in the song. They think that everything sounds the same. They really just want to get onstage and look cool."

Despite suffering the effects of LSD (lead singer's disease) and punishing themselves with incredibly high standards of perfection, DragonForce managed to finish *Ultra Beatdown* on schedule. Li and Totman insist that the success of their previous album, *Inhuman Rampage*, which went Gold in the U.S. mainly thanks to the inclusion of "Through the Fire and Flames" in the *Guitar Hero III* video game, didn't increase their self-inflicted pressure and ambition to improve their music in every way possible, but this album is even more ready for prime time than its predecessor.

Everything is bigger and better, from the eerie harmonized Whammy Pedal melodies through the massive vocal choruses to the hyperspeed solos, which introduce several new tricks to the guitar vernacular that players will struggle to figure out for the next year or so. The shred sensibilities and uncanny sense of humor are still there, but surprisingly mature touches appear as well, such as the lyrical interlude in "Heartbreak Armageddon," which sounds like Steve Morse's more moody side, and the melodic Satriani-meets–Brian May jams of "Reasons to Live."

Li laughs at the band's critics and internet whiners who think that the band can't play what's on their records. "Just come to one of our shows," he jokes. "Then you can pay to hear us play badly and be satisfied."

"You only get one chance when you play live," Totman says. "Of course it's not going to sound good every night and you're going to make mistakes sometimes. Onstage we're running around being idiots and that gives you an adrenaline rush. When we rehearse we stand still while we play and it sounds great, but nobody wants to see a band just stand there onstage."

Spending the day with Li and Totman, it's evident that they're no different from anyone else who ever aspired to play guitar well. They're normal guys working in a modest studio who happen to make phenomenal records. Perhaps the only trick up their sleeves is how they make everything they do seem so damn easy.

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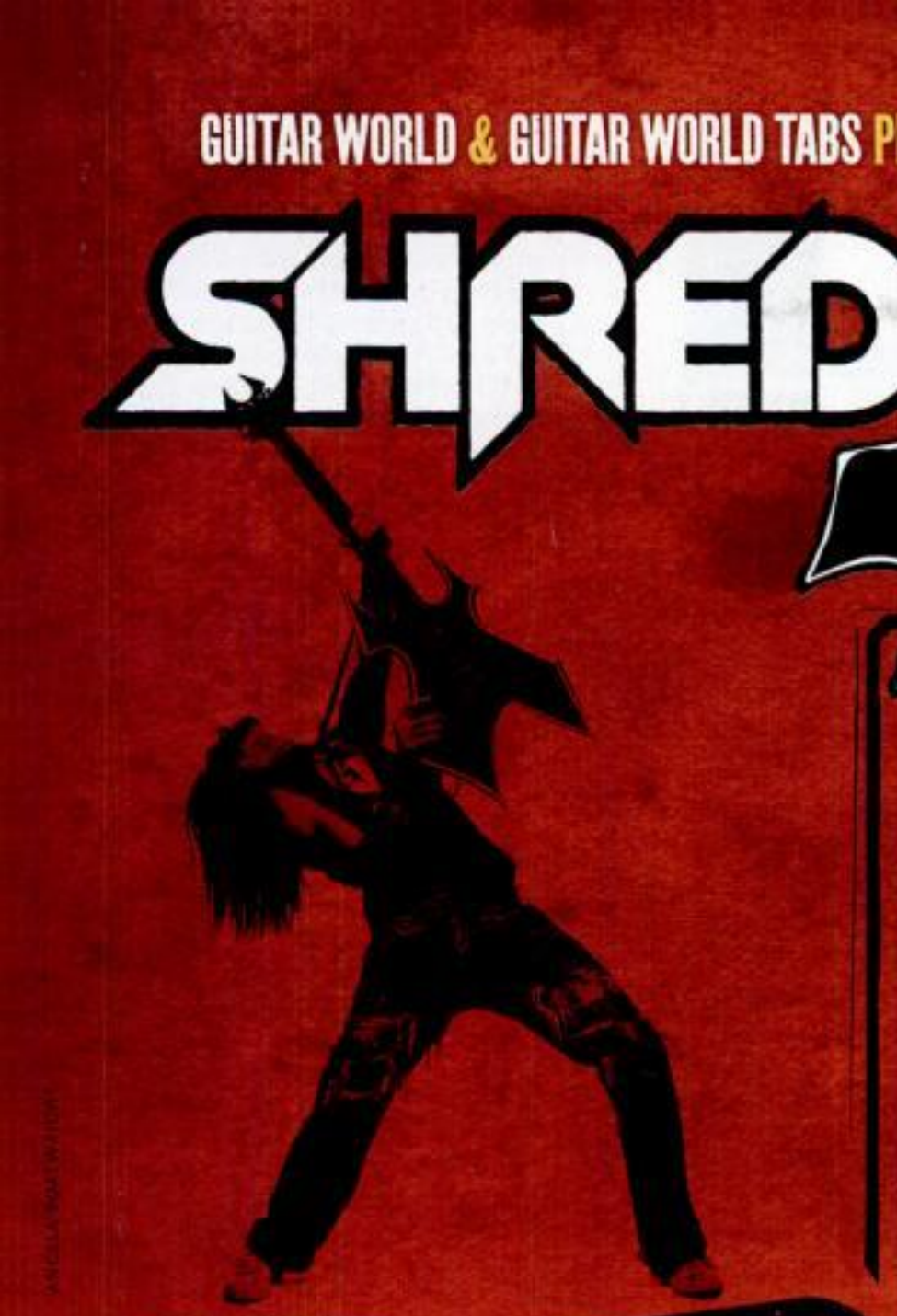
GUITAR WORLD Where did you learn how to play all these crazy things you do?

HERMAN LI Frank Gambale. I learned from watching instructional videos. I still have all the instructional videos I got when I was a kid—Yngwie Malmsteen, Michael Angelo Batio, Tony MacAlpine. I also learned from live videos,

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which teach you entirely different things like how to use wrong technique but look cool. For example, I used to use Dunlop Stubby and Jazz III picks, which are great for playing solos, but you can't really raise your arm in the air and play a big power chord with them, because you'll drop them. I use bigger picks now.

SAM TOTMAN So he can play worse and look better. The Jazz III picks are good for playing really fast-and-tight rhythm parts.

LI With a bigger pick you can strum and do pick slides easier and they're not as easy to drop. I also learned a lot from my old issues of *Guitar World* magazine. The first issue I ever bought was September 1993 with Steve Vai on the cover. I'd read the columns and learn different things from them. I guess you can say that I had lessons, but they were from videos, not in person with teachers. I didn't pay attention to learning the licks; it was more about learning their techniques, theory and approach to the guitar. After I learned the first two licks on each video I'd get really bored. Without any backing tracks, it just sounded like a bunch of random notes to me. Anyone can play really fast licks when there are no chords behind them and make the notes sound good. I ended up learning maybe half the lick and then I'd make up the rest. My knowledge of licks is limited. I just improvise. I'd also improvise along with CDs. I'd never try and play anything note-for-note. I might be playing the right note, but I'd be doing the wrong slides or phrasing. I'd just do my own thing. That helped me build up my own way of playing.

TOTMAN That's probably a good thing, because if you learn to play other people's licks exactly the same you don't develop your own sound. My brain may not work the same way as another guitarist's does. I've learned other people's licks, but I always seem to mix the order of the notes. I could play the lick as well as they could, but I'd just get the notes in a different order. I guess it depends on how your brain waves and your fingers work together.

GW What is your musical background, Sam?

TOTMAN I started out playing classical guitar when I was around 10, because my parents told me that I had to learn how to play an instrument. They tried to get me to play the violin, but I thought that I'd look gay carrying a violin case to school. I chose the guitar instead. I didn't like it at all at first. I wanted to watch TV instead of taking guitar lessons. I took lessons for about six years, and I got better than anyone else I knew who played guitar. I started listening to rock music when I was 15, and I realized that I wanted to play that. I already had the technique, so I found it easy to learn things just by listening to albums. I started off with the rhythms and then I learned a few leads. I bought a few songbooks for bands like Megadeth, and I learned some of their solos. I got into thrash and death metal, and I would learn how to play the solos that I liked by listening to the records. If something was too fast for me to figure out, I'd just play my own thing.

I went to music college after I got out of school because I couldn't do anything else. I used to sit in the classes and play metal songs on my classical guitar. I couldn't be bothered to learn most of the classical pieces, because they became too hard and required to much effort.

LI So they failed you.

TOTMAN Yeah. They kicked me out after six months.

LI I was going to study music technology. I decided to play some instrumental Michael Angelo Batio shit for my audition, but they thought it was crap and I didn't get admitted. It didn't matter, because now I've got my own home studio anyway and I'm making records.

GW What is the band's recording process like? Do you write songs and rehearse them before you start to record?

LI We used to record demos here, but since Sam started recording them himself on his laptop they've gotten a lot rawer. The demos for this album are pathetic. They were recorded on the cheapest DigiDesign MBox Mini, and it's the worst playing on the planet. When Sam brings them here I'll go, What the fuck is this?

TOTMAN When I'm playing on a demo I'm usually just sitting on the couch. I'm not thinking that much about my guitar playing. I'm thinking about the song and the idea. Anyone who would hear that would think that I can't play at all. I'm just changing chords to see what works, not concentrating on playing them nicely.

LI The record label sent us an email asking if they could hear our songs and I said that they couldn't. There was no reason to. So what if they heard it? We weren't going to let them change the songs.

TOTMAN All they were going to hear was an unfinished song and then they'd wonder why it didn't sound very good. It's because it wasn't finished. All that would do is put us in a bad mood. I knew in my head how the songs were going to sound finished, but they wouldn't have any idea.

LI When you're used to the final product of our last three albums and then you hear a demo, it's never going to sound as good.

GW The production of your albums keeps improving. It's hard to believe that the guitar parts are recorded in a modest home studio.

TOTMAN Pro Tools has made our lives easier.

LI We always try to improve our sound on every new album we make, and we want to keep our production up to date. On the last album both of the rhythm guitars used the same tones all the way through every single song on the whole album. We used to put the guitar cabinet in another room and blast the shit out of it. Now we're trying to make each song more dynamic and different, so we're using a lot of different sounds and different settings to suit the song. We never re-amped before, but I re-amped a lot of the guitar tones on this record. Each song needs to paint a different picture on the audio spectrum. It's a lot more work, but in the end it's more satisfying.

GW Do you use amp simulation software when you're recording basic tracks?

LI I use a Rocktron Prophecy, which I also use onstage with a Mesa/Boogie Fifty/Fifty and a Peavey JSX cabinet, and I use a Radial Engineering DI box to record a direct signal for re-amping. We record rhythm tracks with a DI and we'll re-amp it later. Amp simulation software doesn't really sound like a guitar to me. We've tried all of them. I do like the IK Multimedia Ampeg SVX plug-in, which we use to record bass.

We record all of the guitars and do songwriting and arrangements here. We're recording vocals and drums at another studio, which has all the high-end plug-ins like the Sony Oxford compressor and McDSP Channel Strip. I don't have a million plug-ins, just basic stuff like compressors and delays, so we're not going to mix the album here. We're going to do that at the main studio, which has a Pro Tools HD system and TDM plug-ins. Anytime we change anything, we send an email to the main studio. When we finish stuff, I've got an FTP server that I use to upload work that was done here and download work that was done at the main studio, which

> **"PEOPLE HAVE ASKED US TO PLAY ACOUSTIC VERSIONS OF OUR SONGS. I SAID, 'UNPLUGGED DRAGONFORCE? YOU CAN'T EVEN DO IT!'"**
> –HERMAN LI

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is an hour away, so I don't want to drive there every day. The U.K. has finally gotten decent broadband service so we can do that. We used to work with tape before DragonForce was formed, and we'd have, like, 10 days to record an entire album. Now we'll spend 10 days just doing solos. I basically have to wait until the album is almost finished before I work on the solos, or else I would just spend all of my time working on the solos. It takes me about three days to record my solos because I can't make up my mind. Should I do a pinch harmonic there or something with the whammy bar? There are so many possibilities

TOTMAN Sometimes having more time doesn't necessarily mean you're going to make it better. When you're forced to get it over with you might do stuff that you wouldn't have done otherwise. I was listening to some of my old leads on the first album, and I kind of like what I did, even though I probably wouldn't do that kind of thing now. I would just play some easy licks because we had to get everything over and done with. I don't use those licks anymore, even though I probably should.

GW Why do you have a sock tied around the neck of your guitar?

LI Sometimes it's hard to avoid hitting an open string, so I'll tie a sock around the neck at the nut to mute the strings when I'm recording solos. If you accidentally hit an open note it can mess up the whole thing. I'm pretty obsessive, and it drives me insane if I hear ghost notes or unwanted overtones when I'm recording. A lot of times you can't even hear it once the drums and vocals are there, but I know it's there. I wish I could forget it and just play, but I always want to get the 100 percent best guitar sound that I can.

GW Ibanez recently introduced signature model guitars for both of you: the STM1 for Sam and the E-Gen 18. What's unique about them?

LI I'm as obsessive about how my guitar is built and plays as I am about how it sounds. At first the E-Gen was just going to be a custom guitar. As it was being built, Ibanez asked if I wanted to design a signature guitar. I told them that the Custom Shop was already making that guitar, so my custom model became the basis for my signature guitar. I had them change things dozens of times until I felt they got it right.

It's based on an S Series guitar that I played all the way through our last gig in December 2006, and I thought of ways that I could improve it so it would be easier to play. I wanted a 24-fret neck, a hand grip, a deeper cutaway, an Edge tremolo with extended range and custom springs that make it easier to pull the bar up higher. It has custom DiMarzio pickups that are designed to match the wood and bridge used on this guitar. The neck pickup is extra warm because the spacing between pickups is shorter on a 24-fret guitar. This pickup is voiced to sound like the neck pickup on a 22-fret guitar. I really like the sound of the middle pickup, but it can get in the way of my playing. I asked them to make it high-powered but not to lose the high end so I could have the middle pickup mounted lower out of the way near the body.

GW DragonForce guitar solos are pretty intricate. How do you come up with them?

LI I improvise when I record mine. Sam likes to write his.

TOTMAN Before I even come here I'll write all of my solos bar by bar. I like to learn each bar one at a time and make it right on its own. After that I'll learn the whole thing so it sounds natural. When you play 10 bars of a solo and you mess one up, there's no point in playing the entire solo again.

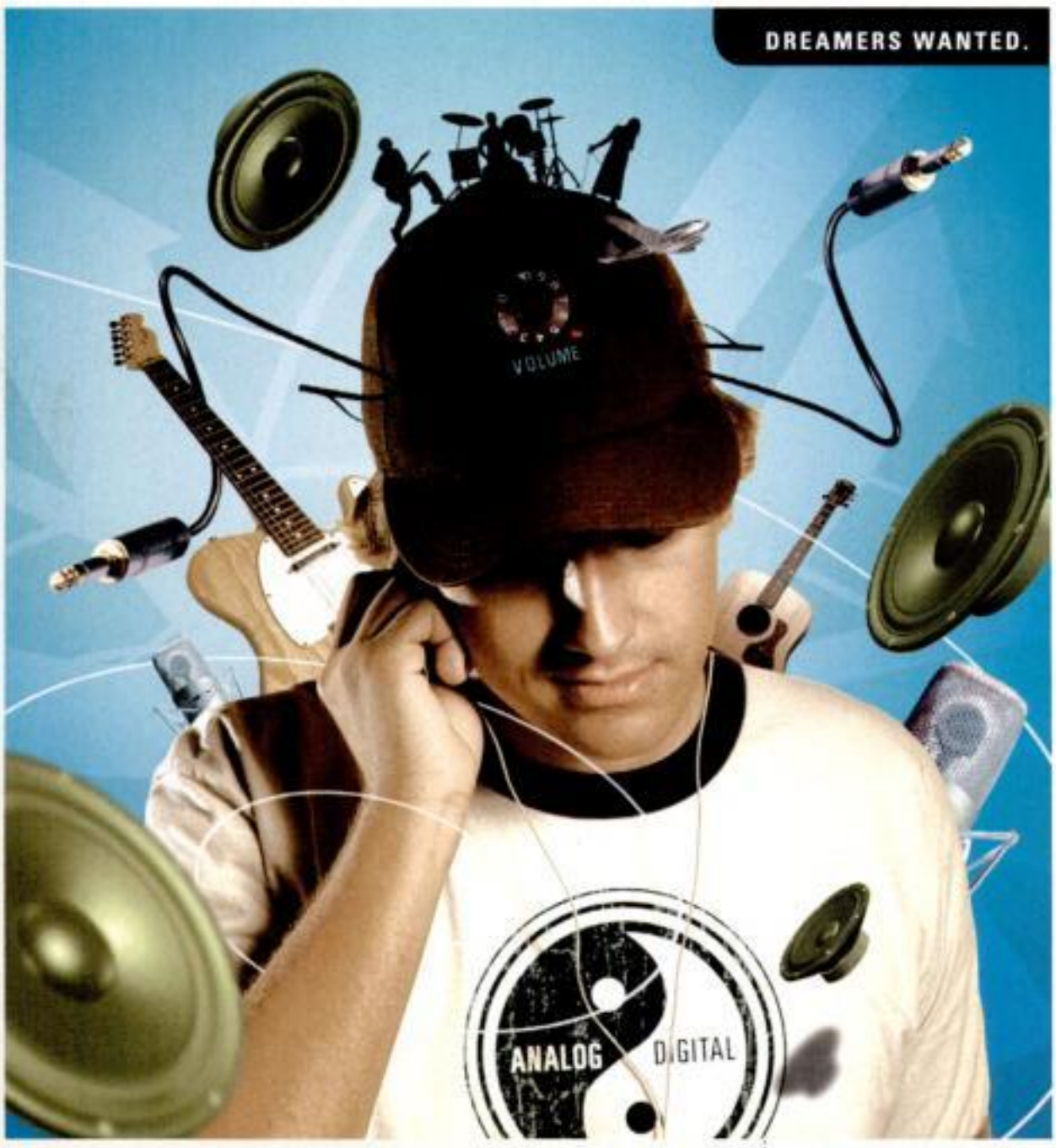
LI Because I improvise, the problem I have is that I don't know when to commit. After I've improvised a part about 20 times, I start doing certain parts the same way each time. On the last album I had the keyboard player come in here and tell me when a solo was good enough. I never know when to stop. When you play straight through for eight hours, you don't know whether anything is good any more. The better you get, the harder it gets because you don't want to repeat yourself. I've heard that's why it takes Steve Vai and Joe Satriani so long to make albums. They're very critical of themselves.

TOTMAN I'll play the solo all the way through and then go back and listen to it. Then I'll take out the bars I like, stick them on another track, and then play the solo again and pull out the bars I like again. I keep doing that and build up the main solo from those bars. I just started doing that on this album.

GW The rhythm guitar parts sound heavily layered and harmonized.

LI When we do rhythm we almost always have leads on top, which sounds catchier. Rhythm guitar on its own can sound cool, but when you put a lead on there it sounds even cooler.

TOTMAN To me it sounds boring when it's just someone banging away on power chords. On our songs the only time there is rhythm guitar on its



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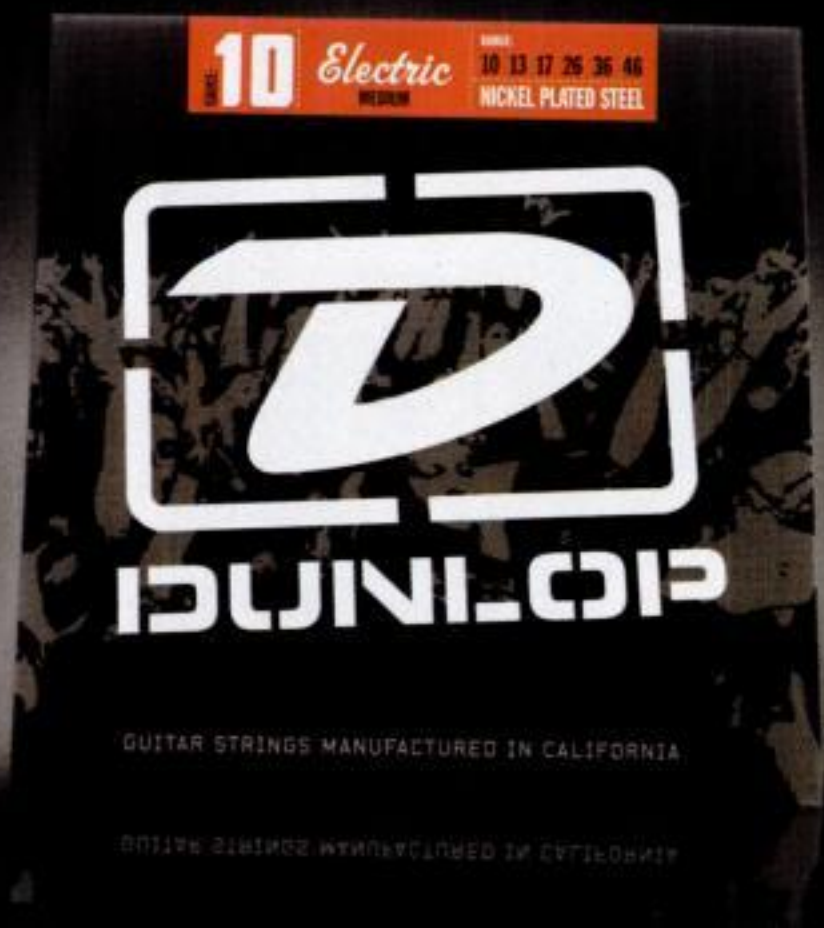
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own is usually during the first verse. Past that we keep building up and up and up. We don't really write riffs. People will ask us to play our songs on the guitar but we can't. We need the full band to play them. What am I going to do, bang out some chords and then go *digga-digga-digga-digga* for a while? The rhythm parts are only interesting when they're played with everything else.

LI People have asked us to play acoustic versions of our songs. I said, "Unplugged DragonForce? You can't even do it!"

GW The *Guitar Hero III* video game introduced you to a new audience and gave the band a significant boost. How do you feel about being discovered due to a video game?

TOTMAN It's funny, because DragonForce are considered a video game band, and I can't play video games any more because I got a bad wrist cramp from playing games on my laptop using its tiny mouse. *Guitar Hero* was a big help. I've heard that it's really big in America.

LI It's not that popular over here.

TOTMAN In Japan no one bought it at all, and video games are really huge in Japan. It's funny because our records started to sell more in America than anywhere else. It sold pretty much the same everywhere else around the world, but we did really well in the U.S. because of *Guitar Hero*. But it's better to be big in America than somewhere like Czechoslovakia or Poland.

GW Did you road test any of the new songs before recording them?

TOTMAN No. We can't even play any of our songs from start to finish until after we're finished recording them because of how our recording process works. We have to go back and learn how to play them. We write each song bit by bit. There are two songs on *Inhuman Rampage* that we can't actually play because we've never tried to play them live. There was one song that we tried to play for the first time in front of 30,000 people and we messed up within the first five seconds because everyone started at a different place. The hardest thing for me is relearning my solos. We'll probably learn four songs from this album for the upcoming tours. At some of these festivals we're playing 45-minute sets. We already have to play songs from the previous albums that people expect to hear, and since our songs are usually eight to 10 minutes long that really only leaves time for one new song.

LI We've been asked to do three- or five-minute edits of our songs for radio or videos and it's really hard to do. You have to have the vocals, but you can't cut out the guitar solos because that is what this band is about. When you edit a song, you end up sounding like all of the other songs on the radio. Eight minute songs make this band what it is. If you take anything away from that we'll end up sounding like another band.

TOTMAN I've tried writing shorter songs and it's really hard. There has to be a guitar intro, a verse, a pre-chorus, a second pre-chorus and the chorus—that's standard stuff and you can't not have that—then you need to have a lead after the chorus. By the time you've done all that there's not even room to put any new bits in. It's already seven or eight minutes long. A lot of my original demos were 13 minutes long, but they didn't sound long to me. As long as each bit is good on its own, that makes it all right.

LI Our label was asking us for five bonus songs. For us that's like recording an entire album! This album has only eight songs to begin with.

GW Did you feel more pressure when making this album due to the success of *Inhuman Rampage*?

TOTMAN We put pressure on ourselves anyway. Even if *Inhuman Rampage* hadn't sold as well as the album before we still would have made the same amount of effort.

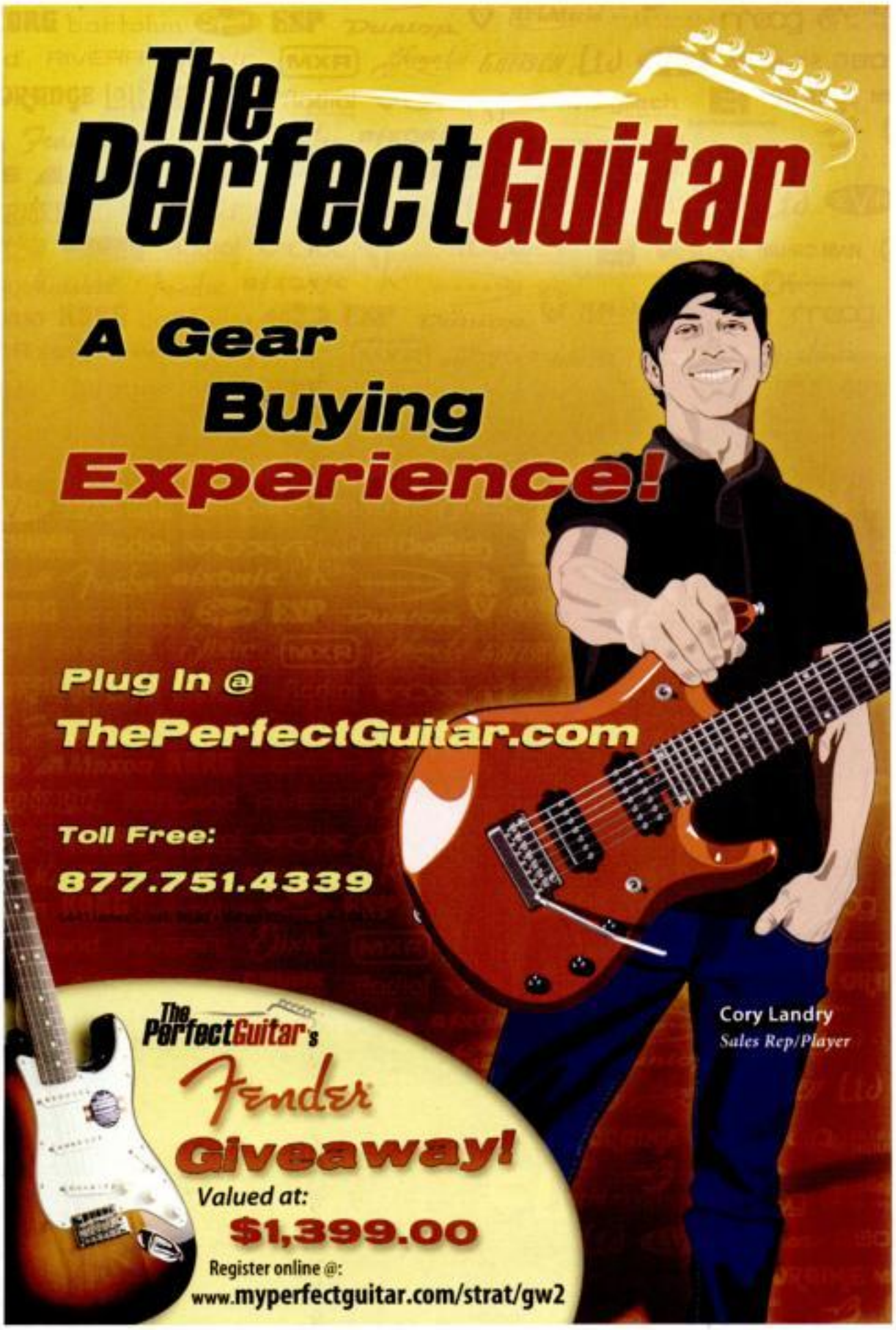
LI When we made *Inhuman Rampage*, we hadn't toured in America yet and no one in the press cared about us. The only place you heard about us was on the internet. But we decided to take it to the next level anyway. But we don't listen to anyone. People will make suggestions about what we should do on Blabbermouth.net, but we don't pay attention to it.

GW Who wants to be told what to do by some anonymous 12-year-old kid who hates everything anyway?

TOTMAN We were talking about that before we made this album. In the past we never had any plan; we just did what we felt like doing at the time. We wondered if we should consider doing some slower songs or something different, but we decided not to. You can't make everyone happy.

LI It's better to just make ourselves happy.

TOTMAN If they want to hear something else, they can always listen to a different band. Many bands get to a point where they think they need to change to become even more successful, but it's really pointless. You don't need to hear a band trying to sound like some other band.



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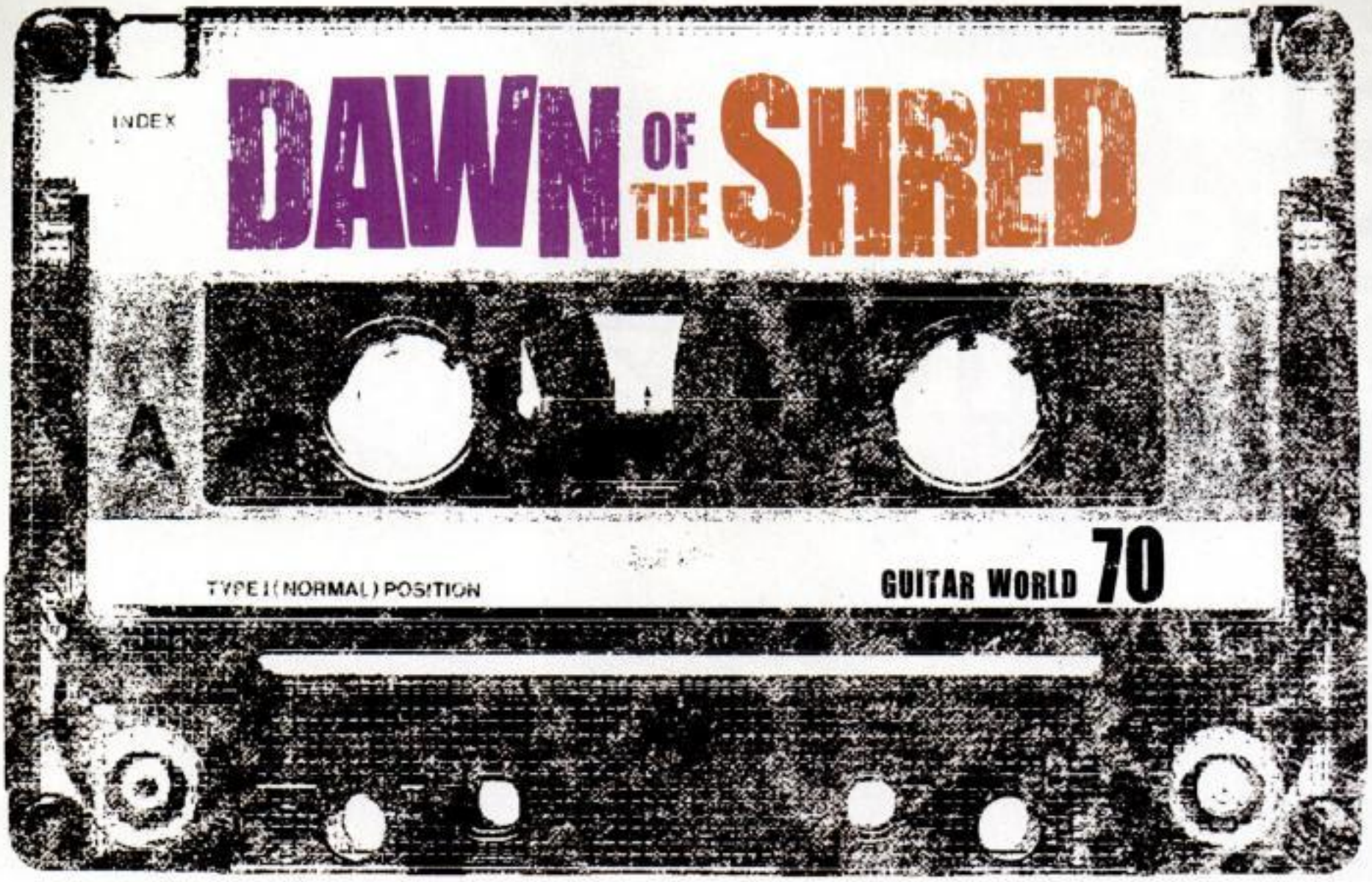
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Shrapnel Records founder Mike Varney reflects on his label's storied history and its role in the rise of Yngwie Malmsteen and the classic era of shred.

BY JOE LALAINA

LONG BEFORE DRAGONFORCE dazzled the world with their impossibly fast twin-guitar licks, a host of young guitar virtuosos staked out the musical territory known as shred. The time was the mid Eighties. The place—a small independent California-based label by the name of Shrapnel Records, founded and run by Mike Varney.

Though his is not a household name, perhaps no single individual is more responsible for the mid-Eighties shred-guitar boom than Mike Varney. As the owner of Shrapnel Records, he launched the careers of such guitarists as Paul Gilbert, Tony MacAlpine, Vinnie Moore, Greg Howe, Jason Becker, Marty Friedman, Joey Tafolla, Michael Lee Firkins and Richie Kotzen—not to mention the guitarist most prominently associated with the era: Yngwie Malmsteen.

At a time when virtuoso guitar playing was coming to the fore, Varney was the *American Idol* for the chops-intensive guitar sect. Unknown players sent him demos and, if any caught his attention, he provided the opportunity to record for his shred-centric label and, in turn, helped make them stars.

"Any guitarist who was serious about getting somewhere with his career in the Eighties probably had a demo tape cross my desk," he says. "A lot of them had their eyes on Shrapnel and were buying our records and being influenced by them, and then trying to take their technique a step further. Like *American Idol*, I suppose we had lots of lousy applicants who sent us horrible stuff. For every thousand or so tapes we received, usually just one guitarist would get to make a record. We served as the board of taste and decided what artists were going to be promoted and proceed to take their place among the greats that had come before them."

The market was hardly readymade for Shrapnel and its stable of artists. The early Eighties period was a time of transition for record companies, as the synthesized sound of new wave came to the foreground of popular music. "There was some guitar to be found here and there, but for a die-hard fan like myself who grew up with the music of the Sixties and Seventies, there wasn't much stuff out there," Varney says.

Thus, when Varney launched the label in 1981, no one imagined he had latched onto the next music phenomenon. The first 5,000 copies of Shrapnel's debut release, *Mister Varney Presents U.S. Metal—Unsung Guitar Heroes*, were stored in his parents' garage, where they took up one third of the space. "I received the shipment a week before I got married," Varney recalls. "I went into my marriage with all those records and no money. A friend told me that I was gonna eat them."

Instead, he spun them into gold and in the process turned the guitar world on its ear. The guitarists Varney nurtured in the mid Eighties changed the emphasis from Eddie Van Halen–

OPPOSITE: WILLIAM HAMES; JASON BECKER: NEIL ZLOZOWER

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Richie Kotzen, 1992



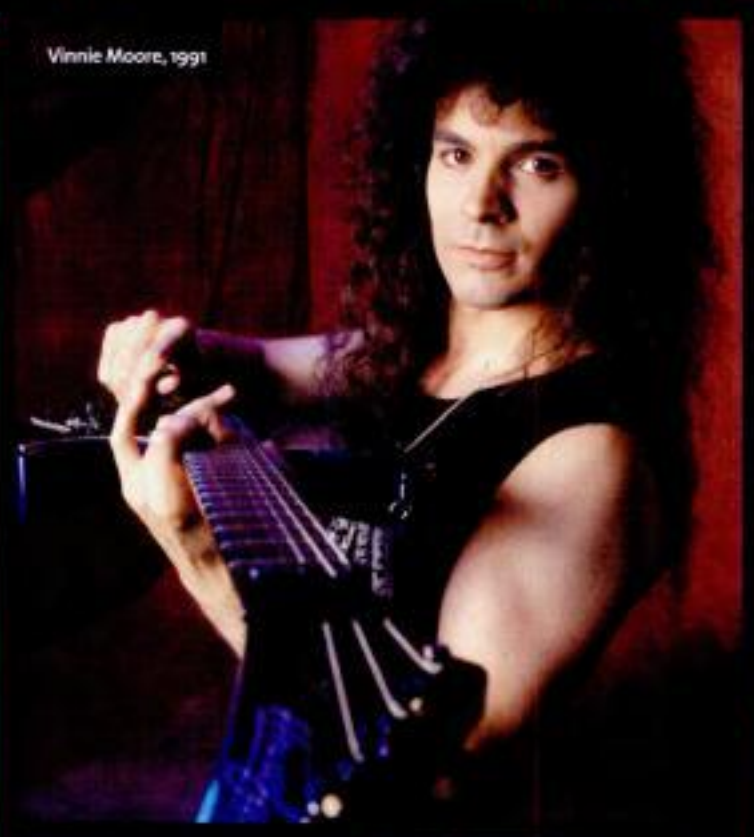
Joey Tafolla, 1987



Yngwie Malmsteen, 1985



Paul Gilbert, 1989



Vinnie Moore, 1991



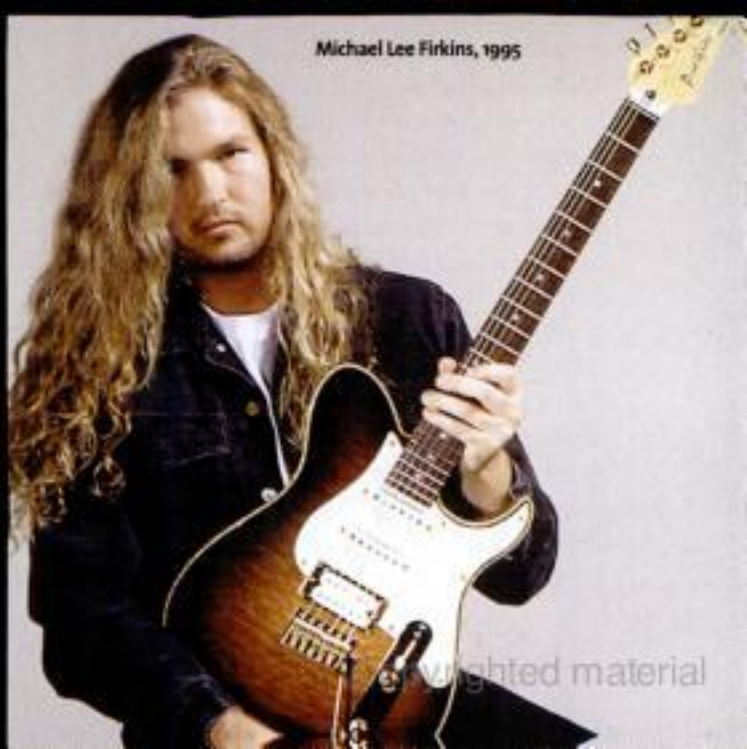
Tony MacAlpine, 1987



Marty Friedman, 1992

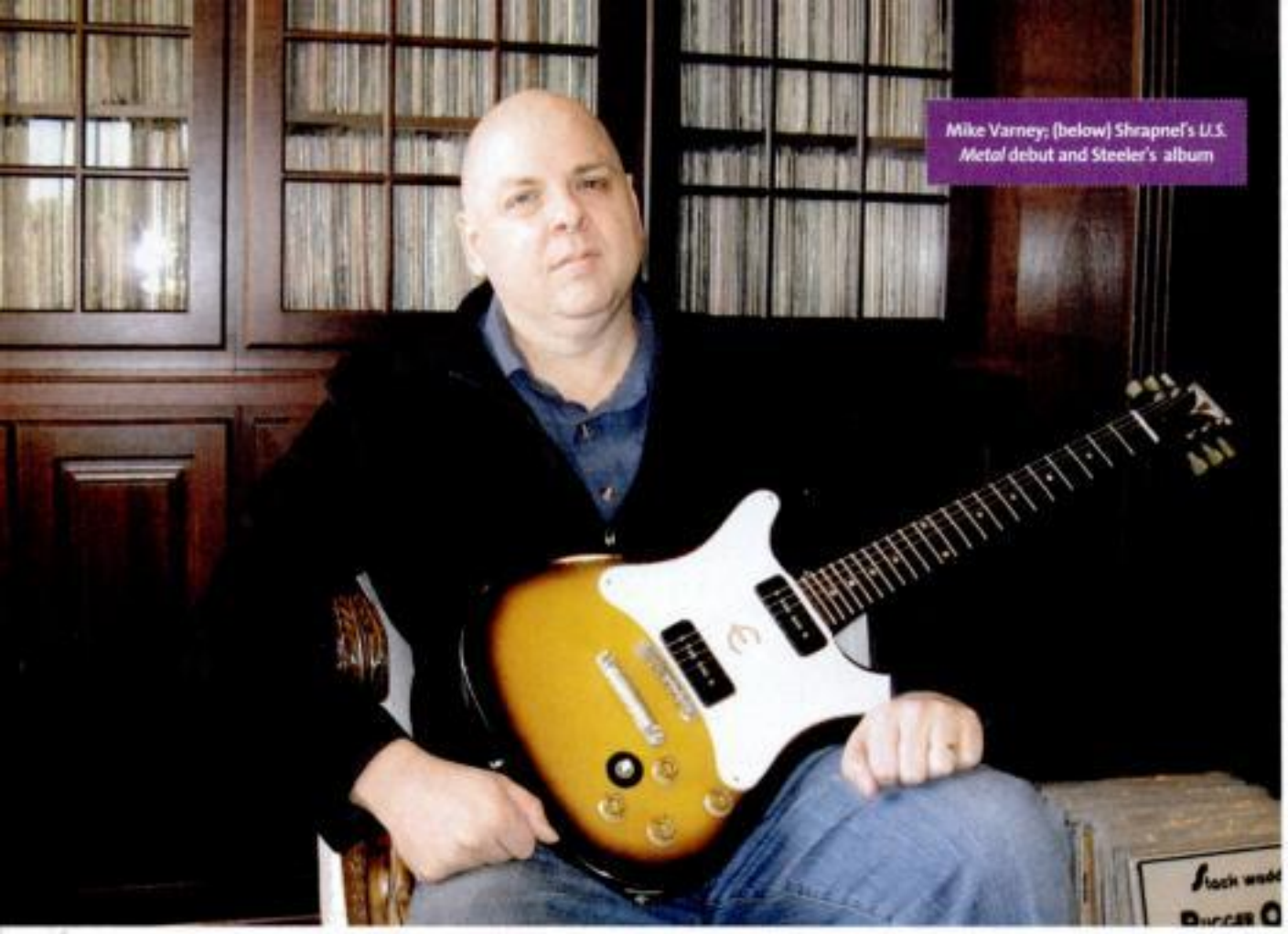


Jason Becker, 1991



Michael Lee Firkins, 1995

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Mike Varney; (below) Shrapnel's *U.S. Metal* debut and Steeler's album

style two-handed-tapping forays to a new level of even greater technical mastery and sophistication. Their expertise would impel guitarists to either quit playing the instrument altogether or inspire them to practice until their fingers bled.

"The period from 1983 to 1987 was a major step forward for guitar playing," Varney notes. "A new pantheon of high-performance, technically superior players was upon us, and it was everything I could hope for. I decided to start my own record label because, as a guitar fanatic and record collector, I believed guitar-based rock still had a chance."

Varney's gamble didn't take long to pay off. In 1983, a young Swede with the unlikely name of Yngwie Malmsteen sent him a demo tape. Listening to it, Varney knew he had discovered something uncommonly good. Malmsteen adopted the classical music influences previously heard in Ritchie Blackmore and Randy Rhoads' lead guitar playing, infusing them with the intensity and technical virtuosity of violinist Niccolò Paganini. Rhoads had been poised to be the next major guitar hero after Van Halen, but his life had been cut short in 1982. In the wake of his death, Malmsteen arrived with a revolutionary style of playing that shifted the focus from rock guitar's blues-based influence to classically inspired high-velocity runs.

Like many guitarists of the shred era, Malmsteen first contacted Varney through the record scout's Spotlight column in *Guitar Player*, the outlet that the budding record mogul used in his quest for unknown talent. (Besides Malmsteen, Paul Gilbert, Vinnie Moore, Shawn Lane, Scott Henderson and bassist Billy Sheehan were among the players featured in Spotlight.) The column got its start when Varney contacted regional music magazines and asked if any local guitarists might qualify as one of the 10-best unknown U.S. guitarists. The domestic angle was especially important to him: "In Europe there were all these great guitarists, from Eric Clapton and Uli Jon Roth to Jeff Beck and Michael Schenker. In the States we had one major guitar hero in Jimi Hendrix and then, later, Eddie Van Halen. My initial goal was to find the next great guitar hero in the U.S."

"During the early Nineties, lots of proficient guitarists had to hide the fact that they could actually play."

-MIKE VARNEY

Response to Varney's request was phenomenal. "I started getting packages from all over the U.S. After *U.S. Metal* came out, *Guitar Player* ran a large interview with me talking about the record and my hunt for the best guitarists. I then suggested the Spotlight column idea to the editor, and he agreed to give it a shot."





Malmsteen debuted in Spotlight shortly after Varney received his demo. Subsequently, the guitarist joined Steeler, a hair-metal band from Nashville of all places, and performed on the band's self-titled Shrapnel debut, in 1983. It remains one of the label's most popular and biggest-selling albums. "Metal fans were hungry for the blistering guitar work on *Steeler* and devoured it," Varney says. "The album gave encouragement to the other high-level guitarists out there who'd been sitting in their bedrooms practicing all these years."

In 1984, Varney gave Malmsteen a chance to record an album under his own name. The result was the mostly instrumental *Yngwie J. Malmsteen's Rising Force*, and with it, Malmsteen defined his own place among guitar's greatest players. The album triggered an onslaught of guitar instrumental albums, many of which were released on Shrapnel. The neoclassical shred revolution had begun, and Shrapnel Records was leading the charge.

"Yngwie's success helped draw attention to the genre and made it easier for others with similar styles to get noticed," Varney says. "Shortly afterward, our albums such as Tony MacAlpine's *Edge of Insanity* and Vinnie Moore's *Mind's Eye* started to get a lot of interest from guitarists everywhere." Other noteworthy Shrapnel releases during the mid Eighties included Racer X's *Street Lethal* (featuring Paul Gilbert), Joey Tafolla's *Out of the Sun*, Cacophony's *Speed Metal Symphony* (featuring Marty Friedman and Jason Becker), and Friedman and Becker's solo albums, *Dragon's Kiss* and *Perpetual Burn*, respectively. During the late Eighties, Greg Howe, Michael Lee Firkins and Richie Kotzen's self-titled albums followed and made an impression as well.

"Although the success of *Rising Force* spurred guitarists to blaze their own paths, the basis of the Eighties shred guitar scene was formed by the culmination of a bunch of guitarists collectively," Varney explains. "My distributor, Important Records, was inspired by the success of our records and set out to find a few guitar instrumentalists of their own." In due course, Important signed Joe Satriani and Steve Vai, supporting them with large-scale publicity campaigns that raised popular awareness of shred guitar and breathed fresh air into the guitar instrumental market. In particular, Satriani's 1987 release, *Surfing with the Alien*, was a huge success that produced several instrumental radio hits.

It was a great time to be an ambitious guitarist. Record stores were teeming with guitar-oriented releases, providing players with no end of inspiration. Guitarists now needed to learn and apply the music theory necessary to play like the current crop of popular guitarists. The days of strictly copying songs by ear were soon replaced by the need for organized music study to decipher the speedy licks of one's favorite players. The market became saturated with instructional guitar videos. At the same time, the Guitar Institute of Technology, commonly referred to as GIT, a division of the Musicians' Institute in Los Angeles, was packed with students eager to keep pace with the new guitar world.

But the rise of grunge in the early Nineties brought the shred movement to a grinding halt, leaving guitarists who had honed their skills with little market prospects. "The instructional videos and professional instruction in schools such as GIT fathered a whole new scene of hotshot young guitarists during the late Eighties," Varney says. "It encouraged

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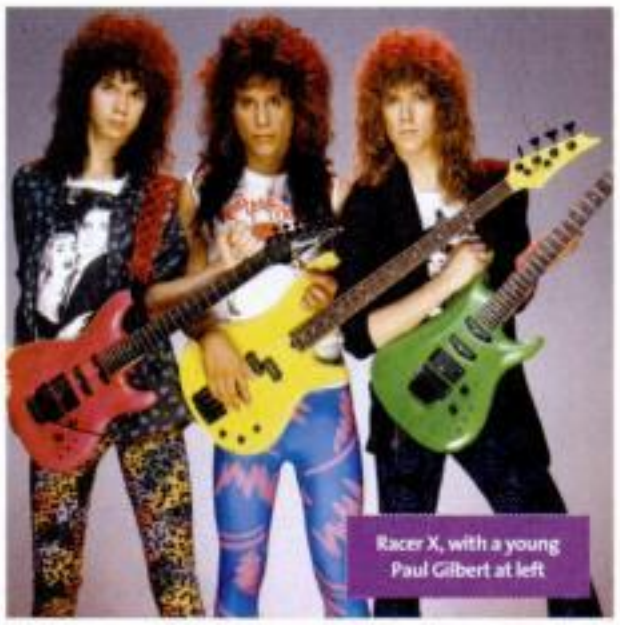
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people to practice and hone all these chops. By the time they got proficient, it was the early Nineties and that scene was already dead. There was no scene for them to be part of."

The subject is still a sore spot with Varney. He regrets the lost opportunities, not only for the artists who were coming up in the shred scene but also for the scene itself. "If it had still been prospering in the early Nineties, the technical level of guitar playing would've escalated to a new level entirely. Not only did grunge snuff out guitar solos and that whole be-the-best-you-can-be scene that came to fruition in the Eighties, but during the early Nineties lots of proficient guitarists had to hide the fact that they could actually play. Many guitarists had to dummy down their



Racer X, with a young Paul Gilbert at left

"Some record buyers were embarrassed to be seen listening to this music."

-VARNEY

ability just to get work."

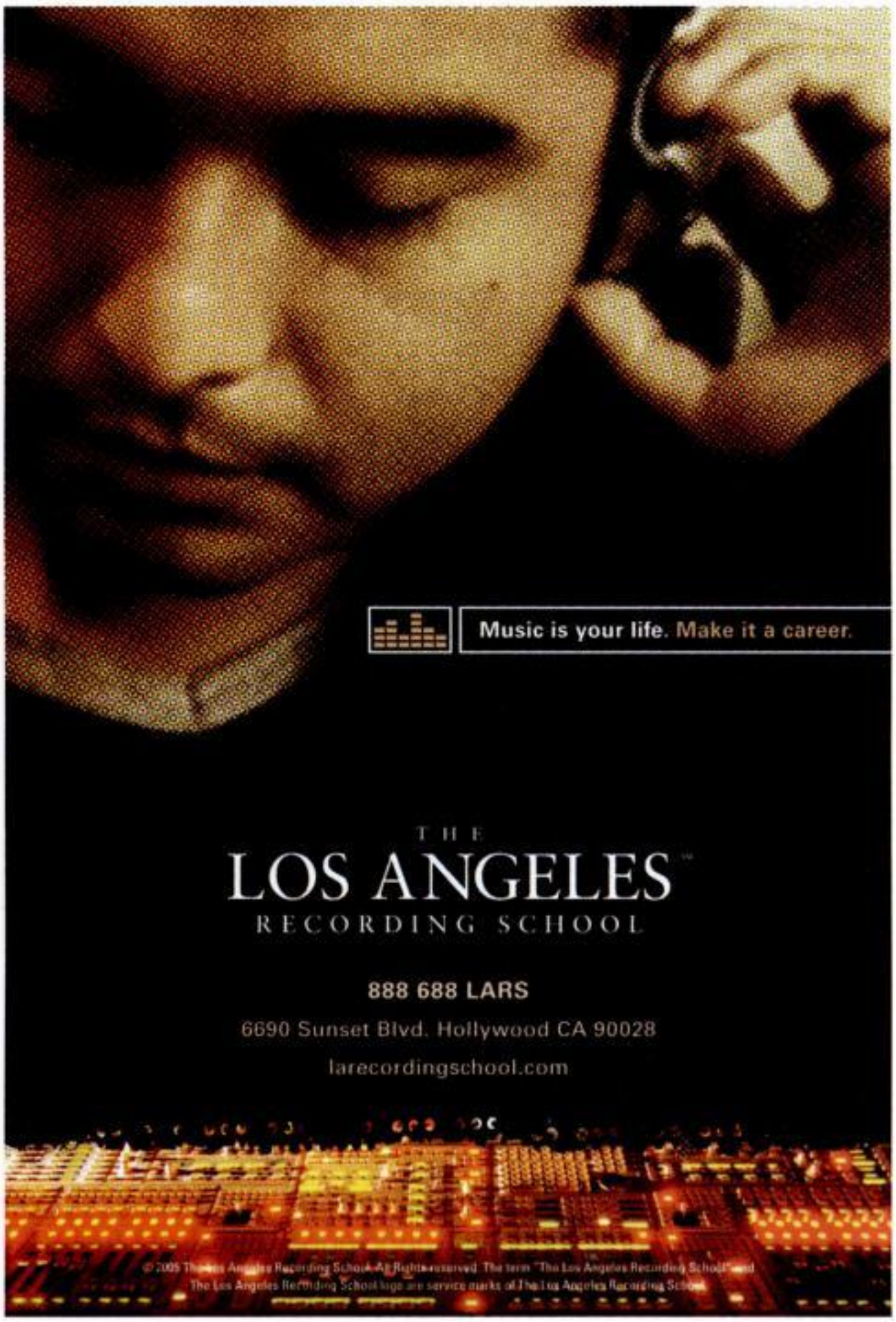
Shrapnel soldiered on in spite of the shifting musical climate. "We stayed on course with our guitar-oriented past during the first half of the Nineties even while the industry was largely ignoring music featuring technically brilliant guitar solos," Varney explains. "Some record buyers were embarrassed to be seen listening to this music; it was unfashionable. The grunge movement made it uncool to like crazy guitar solos and heavily composed 'busy' music. I could no longer sell enough records and justify putting them out, so I didn't release as many because musical tastes changed and fans dropped out."

In an effort to reach a wider audience during the downfall of shred, Varney developed two offshoot labels: Blues Bureau and Tone Center. Leslie West, Rick Derringer, Neal Schon, Pat Travers, Chris Duarte and Eric Gales are among the guitarists with releases on Blues Bureau. Tone Center features a large selection of jazz-fusion albums by artists including Vital Information, Scott Henderson, Michael Landau and Steve Khan, as well as compilations with players such as Frank Gambale, Larry Coryell, Victor Wooten and Stuart Hamm, among others. Varney is also a copartner of Magna Carta Records, one of the premier prog-rock record labels.

But Varney's legacy remains Shrapnel Records. "I'm proud to say we were the first heavy metal label in the U.S.," he says. "I started the label with the intention of finding amazing guitarists in a metal context, so we beat others to the punch."

Since it began, Shrapnel has released some 300 albums and continues to thrive, even as the internet takes artists away from labels. This year, Shrapnel has released Paul Gilbert's *Silence Followed by a Deafening Roar* and Eric Gales' *The Story of My Life*. "I'm looking forward to recording more instrumental records with some new guitarists very soon," Varney says. "Having been the first to record Malmsteen, Gilbert, MacAlpine, Kotzen, Friedman and Becker, among others, raised the bar pretty high, but I know there are guitarists out there capable of taking high-tech rock guitar playing to the next level. A current band such as DragonForce has done a great job of that."

When the history books are written, Varney will go down as the guy who gave musically adventurous, virtuosic guitarists a forum to be heard internationally. Like *American Idol*, he turned nobodies into somebodies. "I'm blessed to have given birth to new talent and help promote it," he says, "because much of it may have never gotten the light of day if I hadn't been there to recognize it. I like to think that everyone I've worked with was a somebody; it's just that nobody knew it yet."



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Varney's Rubble

Shrapnel's founder recalls the diamonds in the rough that became his label's crown jewels. BY JOE LALAINA



Marty Friedman & Jason Becker

"Marty Friedman was living in Hawaii when he contacted me, and had a band called, you guessed it, Hawaii. He appeared on some of my compilation records, and by 1986 had amassed a lot of material. At the same time, Jason Becker, who was only 17 years old, was sending me demos as well. I thought that he and Marty would be compatible for a technically virtuosic guitar-based band to be called Cacophony. They hit it off so well, so fast. It wasn't long before they handed me demos playing unbelievable parts together. Jason's first solo record, *Perpetual Burn*, and Marty's first solo record, *Dragon's Kiss*, are still finding new fans."



Vinnie Moore

"Vinnie Moore sent me his first demo in 1985, and it was fantastic. His technique was flawless and his sense of melody very strong. Vinnie joined Shrapnel act Vicious Rumors and recorded *Soldiers of the Night*. Like Yngwie, Vinnie had a lot of musical ideas and the instrumental format seemed to be his best vehicle for expression. I phoned [*bassist*] Andy West of the Dixie Dregs and [*drummer*] Tommy Aldridge and invited them to play on Vinnie's debut solo album *Mind's Eye*, which also featured Tony MacAlpine on keyboards. One thing to note is that back in the mid Eighties we'd often record and mix these records in less than two weeks."



David T. Chastain

"David Chastain contacted me in 1984 and didn't need a whole lot of help in that he'd already made his own independent record and toured for years. I hooked him up with kick-ass female singer Leather Leone, and he turned in a great set of metal tunes. Chastain made two great metal records for Shrapnel, and then started his own label and turned out a large body of work that is still considered as being among the best guitar-oriented metal of the era. Today, Chastain is semi-retired and has been helping me prepare the upcoming reissue of his first two Shrapnel releases."



Tony MacAlpine

"Tony MacAlpine sent me his first demo in 1984, but I wasn't impressed initially because his singer hit a bad note as soon as the tape started. I had stacks of demo tapes, so if something sounded off at the beginning, I usually didn't dig much deeper. It wasn't until MacAlpine wrote to me explaining that he was about to graduate from the Hartt School of Music in Connecticut and would send me his classical piano performance, that I became intrigued. Tony was influenced by the same guitarists as Yngwie Malmsteen, but he was equally affected by his classical piano background, having studied Bach and Beethoven as a child."



Richie Kotzen

"When Richie Kotzen peppered my mailbox for 12 months straight with an ever-improving collection of demos that must have included at least 30 tunes, I realized that he was not only talented but also sufficiently motivated to make an impact with his playing. I introduced Richie to Jason Becker, who worked with Kotzen on his first record as producer, and it led to a lasting friendship. Kotzen's debut has some amazing moments but only hinted at what a huge talent Richie would become. He played jazz with Stanley Clarke and Lenny White in the Sony act Vertú, and made an awesome record for my blues label, Blues Bureau. His playing continues to evolve."



Paul Gilbert

"Around the time that Yngwie sent me his first demo, Paul Gilbert, then 15 years old, contacted me to try to get an audition for Ozzy. Although I had some limited contact with Sharon Osbourne, I couldn't imagine they'd want a 15-year-old guitarist! In hindsight, maybe I was wrong because Paul's first demo was fantastic—it showed signs of his emerging technical prowess and stylistically was somewhere between Van Halen and Randy Rhoads. Paul and I talked back and forth for the next three years until he came to L.A. to attend GIT and was ready to record Racer X's debut album, *Street Lethal*."



Michael Lee Firkins

"In 1989 Michael Lee Firkins submitted one of the best-sounding demos I ever received. He arrived in San Francisco from Omaha, Nebraska, at age 24, and sat in the studio and blew me away. He mixed Nashville influences with a full arsenal of shred chops. I remember his first NAMM show in 1990: I looked out and saw Eric Johnson, Steve Morse and Steve Lukather watching. I knew he had their attention."

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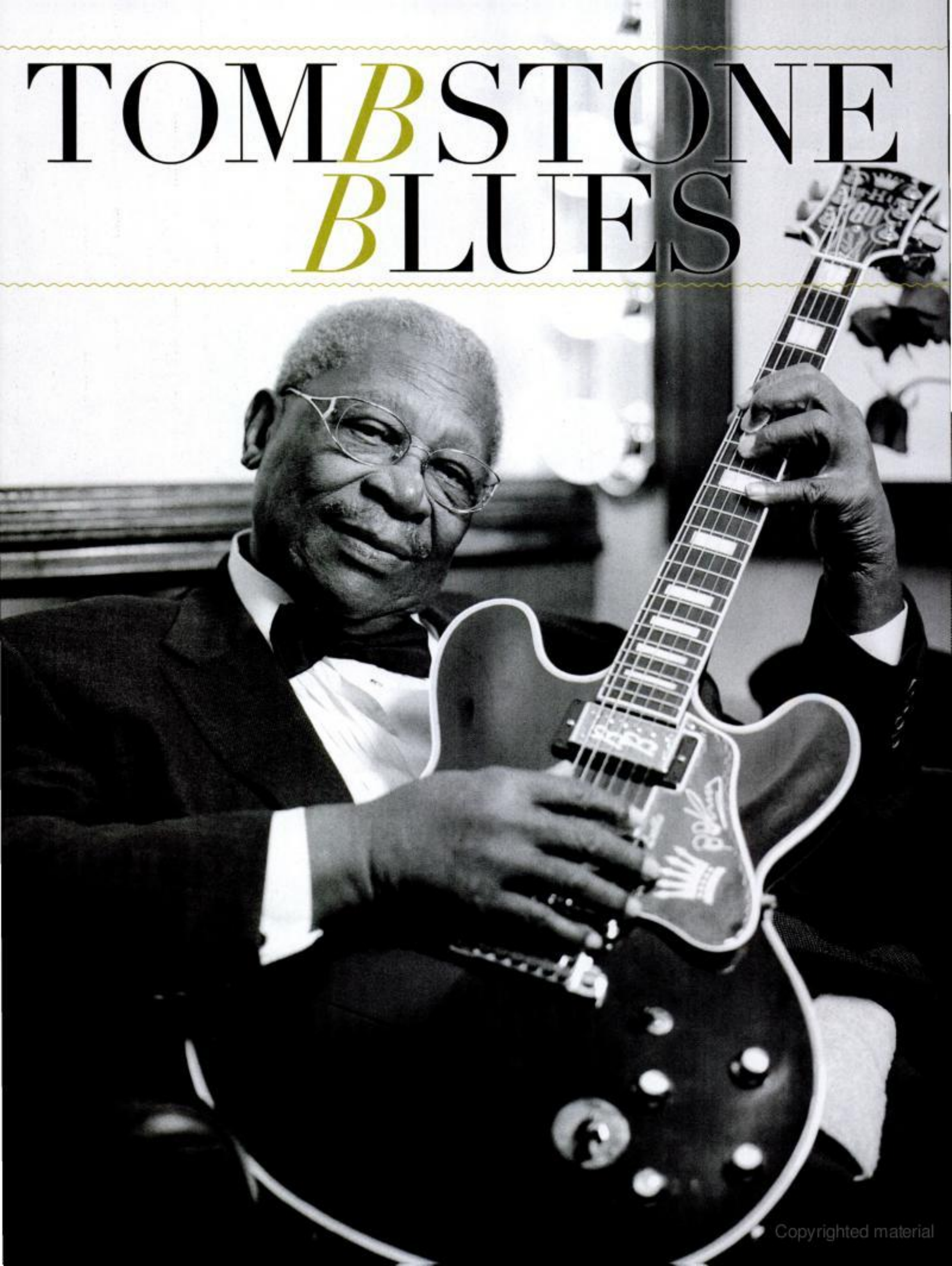
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B.B. King

contemplates mortality and reflects on the guitar heroes of his youth with ***ONE KIND FAVOR,*** *his new album of classic blues interpretations.*

by Alan di Perna

B.B. King remembers opening a show for the Rolling Stones in Baltimore, Maryland, in 1969. "I guess I'd been recording for 20 years or so at that time," the legendary bluesman recounts. "After the show, a little white lady come up to me. She had two teenage kids. She was a very nice lady and told me how much she and her kids enjoyed what I had done. And she said, 'Have you made any records?' I said 'Yes, ma'am.' I didn't want to be facetious, so I just said, 'Yes, ma'am, I have.' And she said, 'You think I could find some?' So I went on to tell her. She was just being honest, and I appreciated that."

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It's hard to imagine anyone being unfamiliar with the undisputed King of the Blues. But the anecdote says a lot about King's humility, equanimity and kindness, qualities that have sustained him for 83 years now and endeared him to the hearts of millions of fans all over the world. Since he began making records in 1949, King has amassed one of the most impressive catalogs in all of blues history, a legacy that includes blues standards like "Rock Me Baby," "Every Day I Have the Blues," "Sweet Little Angel," "Paying the Cost to Be the Boss" and "The Thrill Is Gone."

Anyone who plays, or even tries to play, electric blues guitar is B.B. King's disciple. This has been acknowledged by many of the greats, including Eric Clapton, who has recorded extensively with the master, notably on the 2000 CD *Riding with the King*. Keith Richards, Billy Gibbons, Bonnie Raitt and U2 are among many other rock and blues icons that have recorded with King and paid him homage.

But now King has topped even this. His new album, *One Kind Favor*, seems assured to go down in history as one of his greatest ever. It's a career-defining work, a grand statement that finds the King of the Blues interpreting the songs of the bluesmen who were *his* heroes, including Blind Lemon Jefferson, Lonnie Johnson and T-Bone Walker, not to mention those who were his friends and contemporaries, such as Howlin' Wolf and John Lee Hooker. It's an eloquently honest disc, cut live in the studio with an ace backing band anchored by bassist Nathan East and the celebrated New Orleans pianist Dr. John (Mac Rebennack). At the production helm was über-producer T-Bone Burnett, the perfect man for the job given his ascendancy as a prime curator of roots music traditions via projects like the *O Brother, Where Art Thou?* and *Walk the Line* soundtracks, plus albums by legends like Ralph Stanley, Roy Orbison and the hugely successful Robert Plant/Alison Krauss effort, *Rising Sand*.

"I really learned a lot about guitar playing just by watching and hearing B.B. play," says Burnett, himself a well-regarded axman. "I learned a lot about freedom, ease and grace. And I learned a lot from Dr. John about communication. I learned a lot about the way blues is orchestrated and the way it grew in the first place. It's through communication among musicians that it grew into this thing we call the blues."

And on a hot summer's day in Reno, Nevada, several months after sessions were completed, B.B. King finally heard the finished product—edited, mixed and spiked with deeply sympathetic brass arrangements overdubbed by longtime Burnett cohort Darrell Leonard. The disc had been in King's possession for about two weeks at this point. He just hadn't gotten around to listening to it. The man tours relentlessly (some have speculated that touring is what keeps him alive), and entertaining audiences like the casino crowd he'd face later that evening in Reno is every bit as important to him as an album that has had critics, journalists and blues aficionados doing back flips ever since the first advance copies became available.

"Oh, they makin' a big 'do out of it," King drawls. "It's okay. I haven't heard some of the things everybody else seems to hear in it. But one thing I can admit is we had a good producer. And we had terrific musicians. And I think the songs was okay, 'cause they've been recorded by some of the best blues players. But to hook it all up and hear what some folks

"I act the same with my band as I do with my family. All I want from them is love and respect."

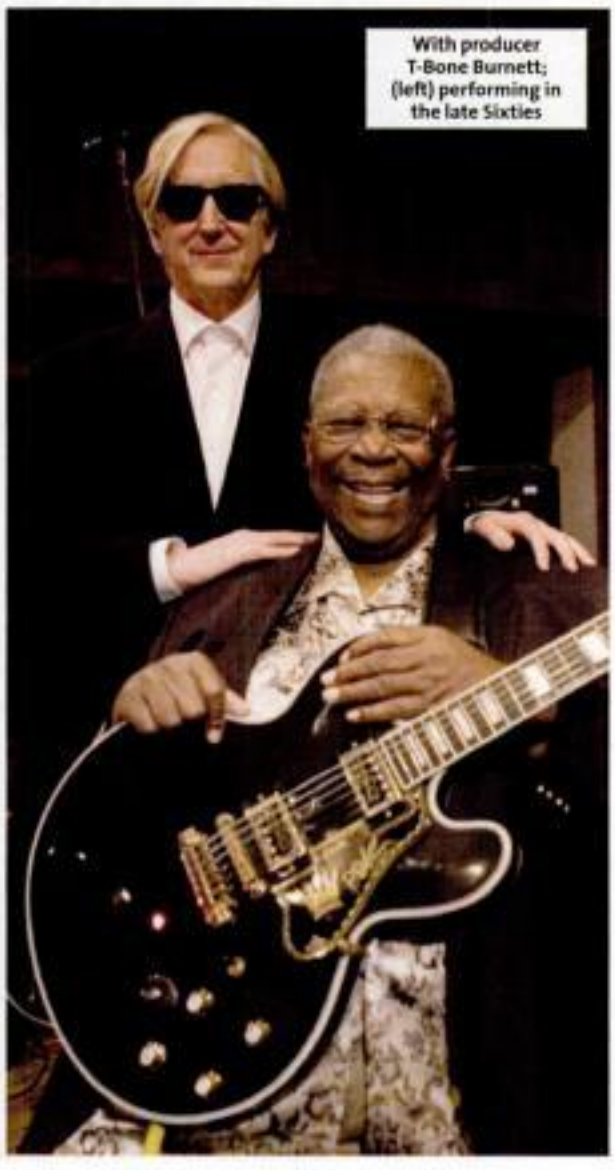
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is hearin', well I ain't heard it yet. But then I did just heard it for the first time today. I ain't lyin' to you."

Part of what makes *One Kind Favor* so compelling is the sense of mortality that permeates the album. The lead track is Blind Lemon Jefferson's somber meditation on death, "See That My Grave Is Kept Clean." The request is the "one kind favor" asked by the bluesman, who goes on to visualize his internment in vivid detail: the digging of the grave, the funeral procession with two white horses that bear the coffin to its final resting place. Other tracks, like Howlin' Wolf's "How Many More Years," also speak of the grave. It's a chilling experience to hear this material feelingly interpreted by King, so near the end of man's usual natural lifespan. The emotional effect confers a retrospective, if not downright posthumous, mood to the album. While King makes light of it, on some level he surely knew that this might be the last album he'd ever record. And he wants to share with us some of the songs that have imparted meaning to his long and rich life.

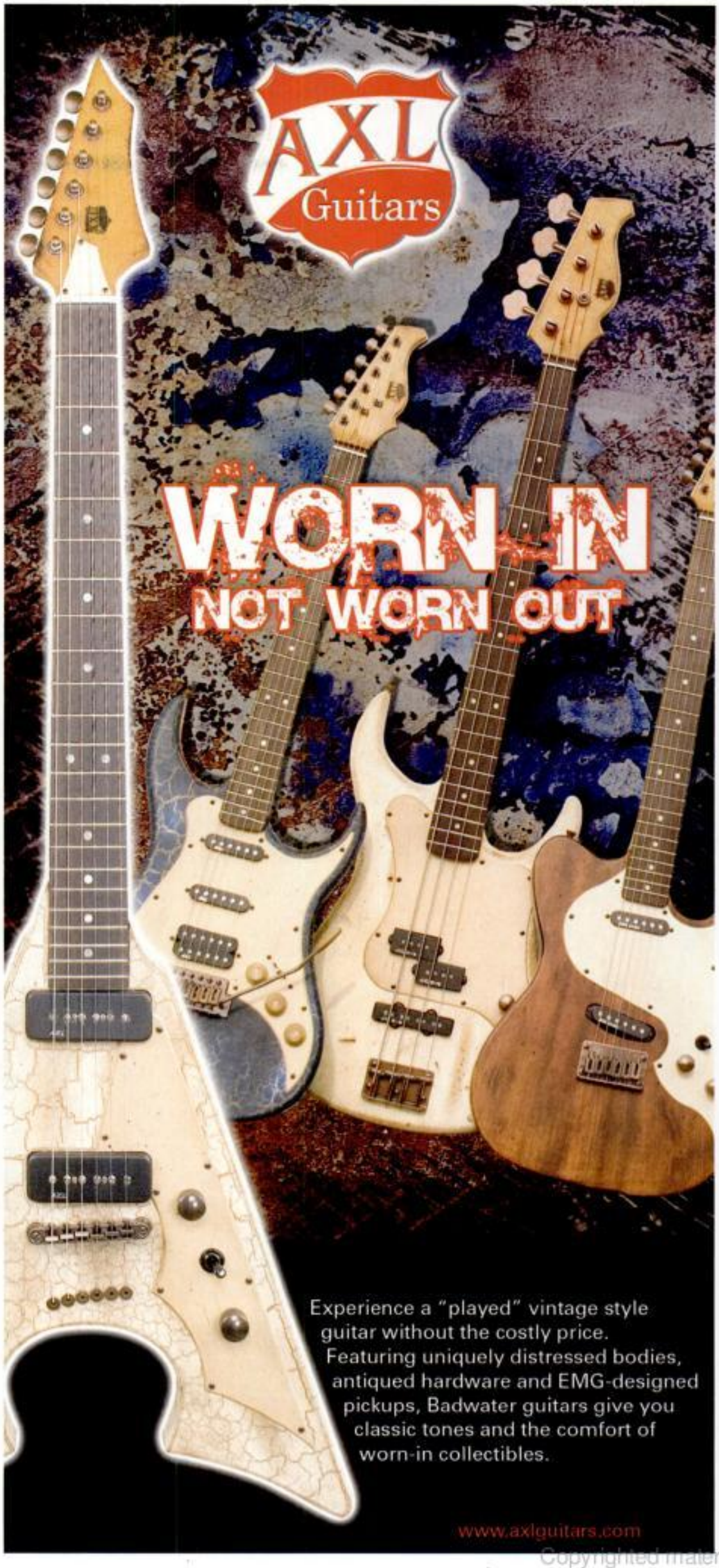
"When I was younger I never thought about death," he says. "But now, at my age,



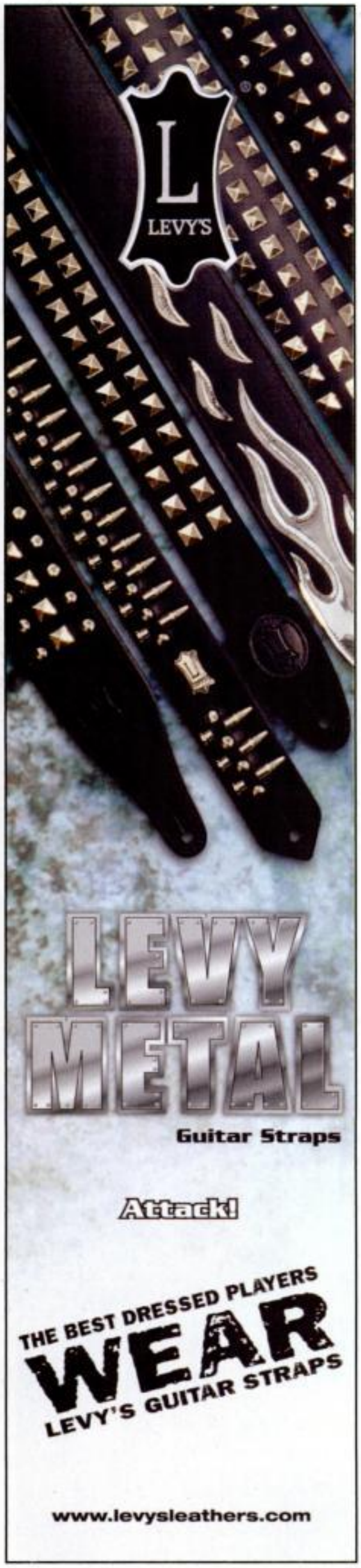
With producer T-Bone Burnett; (left) performing in the late Sixties

sometimes I do. I even found a place where I'd like to be buried, back in my hometown in Indianola, Mississippi. I had a lot of thoughts earlier that I wanted to be cremated. But no, I don't think so now. 'Cause if there is another world, as some think there is—I'm a believer, but I never believed in that—I wanna have all my parts with me!"

T-Bone Burnett was also keenly aware of the trust that had been placed in his hands. "I knew fairly quickly the kind of record I wanted to make with B.B.," says the producer, "which was the kind of records he made when I first started



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listening to him: the things he did back on Central Avenue [*L.A.'s storied jazz and R&B corridor*] in the Fifties and Sixties with [*arranger*] Maxwell Davis. 'Cause I still love those records. They're classical music, really. So I definitely wanted this album to be like that. I think that's where B.B.'s sound was invented."

It was King's management who put him together with Burnett. The two men met face-to-face for the first time in Atlantic City, New Jersey. "T-Bone said, 'I would like to do something that would put you back in the early parts of your career,' " King recalls. " 'Would you mind that?' I said, 'No, I don't mind, but my voice is not like it was then.' He said, 'No, I just meant somewhat in the context of what you were doing then and how you were doing it.' I told him, 'No, I don't mind. The only thing I do mind is I wanna be myself. I don't want you to try and make me into something else.' He said, 'Oh no, B.B., be yourself.' I said, 'If you do that, we got it.' "

Producer and artist worked together on the selection of material for the album, culling the choicest tunes from the vast ocean of blues repertoire. "T-Bone made up a list of songs that he thought would be good," says King, "and he asked me to make up a list of songs I thought would be good. So we did. And—would you believe it?—we both come up with almost the same tunes."

Burnett had a very vivid idea of the sonic ambience he wanted to create. "In the movie soundtracks I've done, I've been working in different time periods," he explains. "And I always try to make it sound not like some impersonation of a period. I always try to put myself back in that time and say, 'What would this have sounded like if I had actually been in the room with it?' Try to do it with a sense of reality like that. The kind of room I was imagining B.B. in was a room where I'd seen him play in the Sixties, called the Central Forest Ballroom, in Dallas, Texas. It was just a beautiful dancehall, a big, boomy, wild place. I wanted this album to have some of the sense of that kind of room in it."

So Burnett booked the big studio at the Village Recorders in L.A., a former Masonic

MISSISSIPPI LEARNING

The new B.B. King museum educates visitors about the blues guitarist's life and times. *by Alan di Perna*

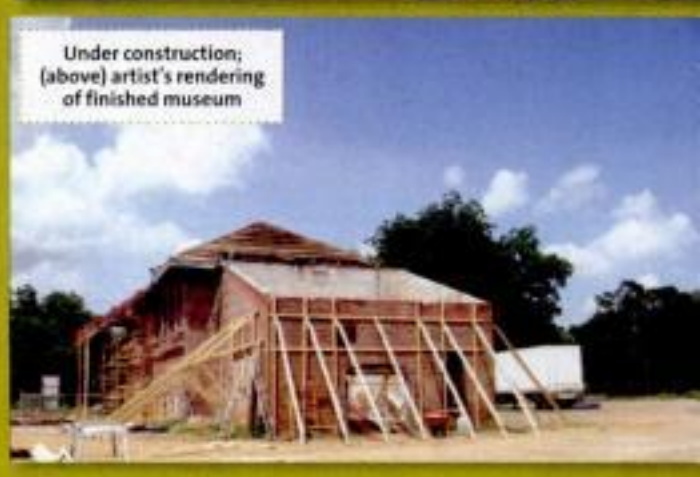
AS BIRTHDAY PRESENTS GO, the B.B. King and Delta Interpretive Center isn't too shabby. The 15-million-dollar facility will open its doors to the public on September 13, which is also the 83rd birthday of B.B. King. Located in King's hometown of Indianola, Mississippi, the museum will offer visitors a multimedia experience, bringing together artifacts, archival film and interactive exhibits chronicling the life and times of the King of the Blues, and the Mississippi Delta blues tradition of which he is a part.

The museum is built around an old cotton gin, the last one standing in Mississippi, where King worked during his youth in Indianola. "It's an old, brick building that has been beautifully restored," says Connie Gibbons, the museum's Executive Director. "When you drive up to the site, this fine-looking piece of historic architecture is the first thing you see. Everything else is kind of built behind it. As people come in they don't realize there's this big museum behind the gin. They're always surprised at how large it is."

Inside the 18,000-square-foot facility, visitors will find a theater that can seat 150 people, equipped with a 180-degree screen for projecting concert footage and other historic film. There's a recording studio that allows the public to interact with technology and instruments. And of course there's a generous amount of exhibit space packed with B.B. King memorabilia: awards, documents and some of the many Gibson ES-355 and 335 guitars that have proudly borne the name "Lucille" over the years.

"B.B. was incredibly generous with us when we spent some time with him at his home," Gibbons says. "In his house he's got this huge lineup of guitars, and we made some selections from his collection. He also let us have the recording studio he used in his home, which included a computer, keyboard and couple of racks filled with tape decks and recording equipment. The guitar he used in that studio was a blue Lucille, which we also have. You don't see too many in that color; they're usually black, of course. And we have three-quarter-size Lucilles, built for children, from B.B.'s collection, plus other instruments like an old Dobro very much like the one used by B.B.'s cousin [*legendary bluesman*] Bukka White."



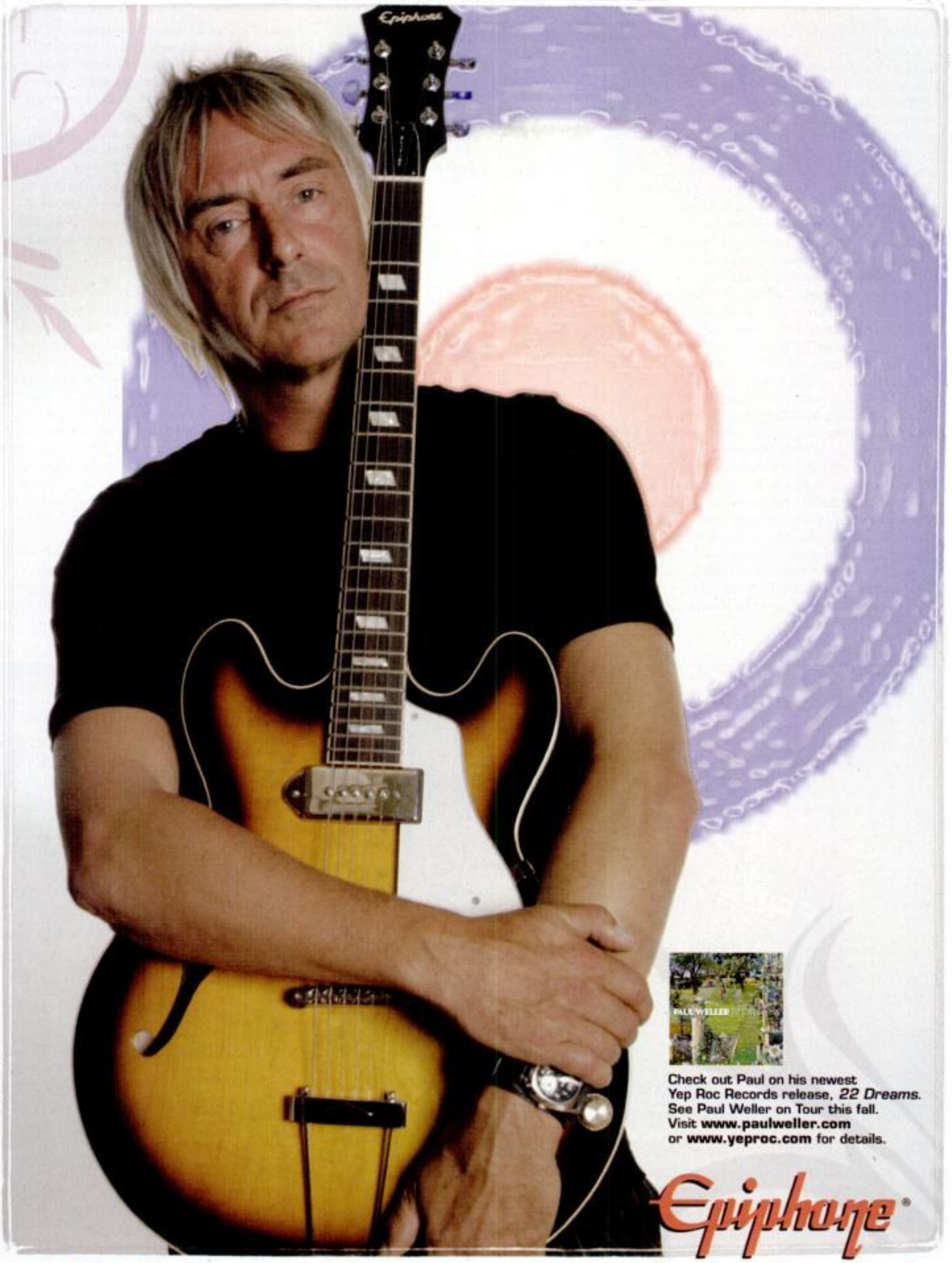


Under construction; (above) artist's rendering of finished museum

The museum will also include exhibits on other notable Mississippi Delta bluesman, providing a rich sense of historical context. "We're part of the Mississippi Blues Trail, in terms of being an anchor destination for that," Gibbons says. "So a lot of what we deal with at the museum is who those musicians were: everybody from Charlie Patton to Muddy Waters to Robert Johnson. They're all part of the culture and musical history."

The B.B. King Museum and Delta Interpretive Center promises to be a Mecca for guitar players, blues lovers and anyone interested in this vital aspect of American culture. "It's worth the trip," Gibbons says. "There are some exciting pilgrimages you can make in this whole area."

For more information, visit bbkingmuseum.org.



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Temple and historic place in its own right. And he filled that room with a coterie of handpicked players. "The way I produced this record is we all set up in a small circle with everybody looking at each other," says Burnett. "And I just sat right between B.B. and Dr. John. They were on either side of me, about two or three feet away. I could hear the whole band really well, but I could especially hear B.B. and Mac. And I knew that if the two of them were killin' it, then it was killed."

"Had nobody been there but me and Dr. John, we still would've made the record," B.B. confirms. " 'Cause I love the way he plays. I've made several LPs with him before."

King had also worked with Nathan East on Eric Clapton sessions and dates and with *One Kind Favor* drummer Jim Keltner, a seasoned vet who's played with everyone from Dylan to Lennon. But Burnett did an interesting thing with the rhythm section. On most tracks, he teamed East on acoustic bass with Mike Elizondo on electric bass. And Keltner is co-drumming with Jay Bellerose, all playing live in the studio.

"You know there's two drummers on a lot of those Maxwell Davis tracks, for starters," Burnett explains. "Also, I've grown weary of backbeat blues shuffles. It's been so overdone. And it got codified into one thing, whereas really the swing is so complicated. So Jim and Jay are two great drummers who know how to blur each other a little bit. So you don't know exactly what's going on rhythmically. That's always what we were going for, to make it so you can't exactly tell what's going on."

"If there is another world, as some think there is, I wanna have all my parts with me!"

True enough. Most of our current sense of the blues derives from the mid-Fifties Chicago blues sound of Chess Records, as appropriated by the Rolling Stones and other British Invaders and perpetuated by present day labels like Alligator. But *One Kind Favor* steeps us in more of a Forties-based R&B sensibility, a more suave, urbane vein with big horn charts and a more relaxed rhythmic sensibility. Lonnie Johnson (1894–1970) and T-Bone Walker (1909–1975) were two guitarist/vocalists who crossed from R&B into the domain of jazz. This has always been an important musical migration for King, who prides himself on having recorded with the great jazz bandleader Duke Ellington and having played at numerous jazz clubs and festivals.

But at the same time, *One Kind Favor* pays homage to the rural folk blues of artists like Blind Lemon Jefferson (1897–1930), Big Bill Broonzy (1897–1958) and the Mississippi Sheiks, who flourished in the Twenties and Thirties. But the disc also includes the Chess legacy, as represented by the mighty Howlin' Wolf (1910–1976), and gives a nod to John Lee Hooker (1920–2001), King's good friend and an artist perhaps more well known to present-day rock and rollers than some of the other bluesmen whom King covers. So not only is *One Kind Favor* a brilliant recording in its own right but also a first-rate education in the blues, edifying for newcomers, life affirming for longtime devotees and highly entertaining for all.

For the *One Kind Favor* sessions, King played one of his recent signature model Gibson ES-355 "Lucille" guitars. He seems both perplexed and amused when asked if he brought out some of his older instruments for more of a vintage tone. "Why?" he chuckles. "I'm not so good that I can play five or six guitars, or eight or 10, like I see some of these guys do. I've got many of the same [*i.e. many 355s and 335s*], but only one that I'm playing now, and that's the one I like."

King brought his Gibson amp into the studio, which Burnett supplemented with a couple of vintage tweed Fender Deluxe amps. The rhythm guitarists who played on some of the tracks were



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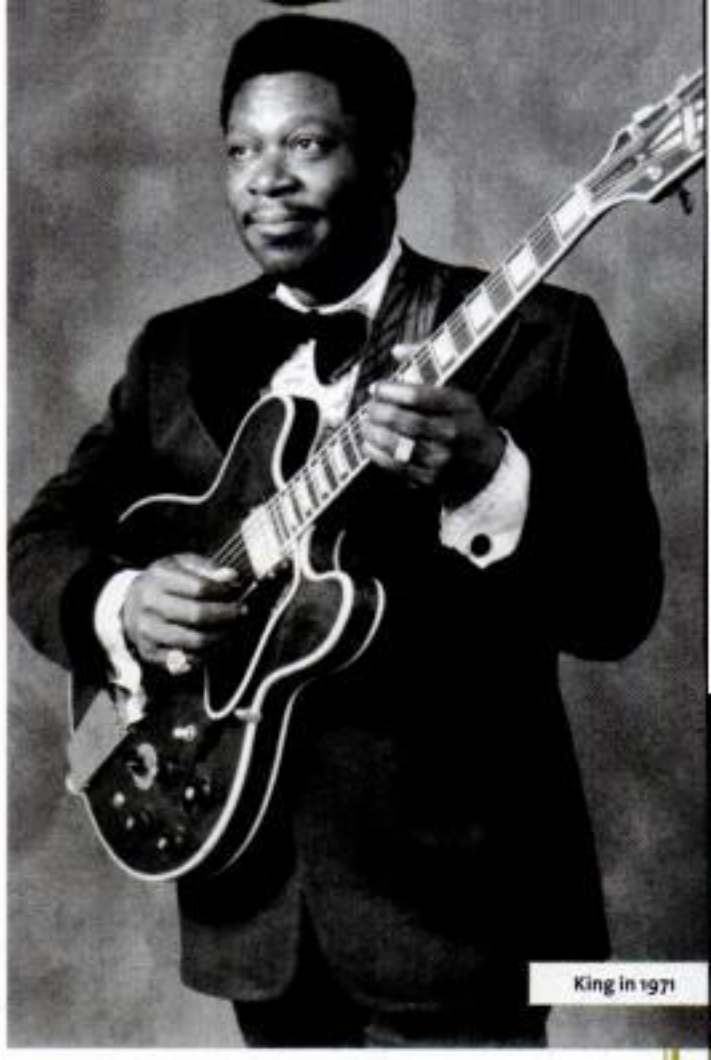
Johnny Lee Schell and Stephen Bruton, with Neil Larson on Hammond B-3 rounding out the lineup for the basic tracks.

"I've known both Steve and Johnny Lee for a long time," says Burnett, "and I knew they'd be the right guitar players for this. I wanted it to sound rough. We didn't have any transistors on this record. I just wanted it to sound coarse and beautiful. And Johnny knows how to do that. So does Steve. I didn't want any of those modern kind of pickups or any of that. P-90s—those are good."

There were no advance rehearsals. The band would run through a song a few times in the studio, find an arrangement and go for a take. Amazingly, all of King's vocals and guitar solos were cut live with the basic tracks. The sessions really brought out the best in him. He digs deeper and plays with more conviction than he has in a long time. It's a particular delight to hear things like the diminished scale runs in the beautiful R&B ballad "Waiting for Your Call." But again, egghead analyses like these seem a comedic waste of breath to the King of the Blues.

"*Uhhhh*, that's just the way I cut it," he demurs when pressed for details regarding the solo. "We didn't do all first takes. We did some of them two or three times. But it was enjoyable, because each one of those guys is a terrific musician. When they get an idea of what you're trying to do, they help you to do it."

The arrangement of "See That My Grave Is Kept Clean" is particularly inspired. Its New Orleans rhumba feel is miles from Blind Lemon's original recording, and most other covers of the song for that matter. But that second line undertow, a rhythm derived from New Orleans street funerals, suits the song's subject matter in a curiously joyous and jaunty way.



King in 1971

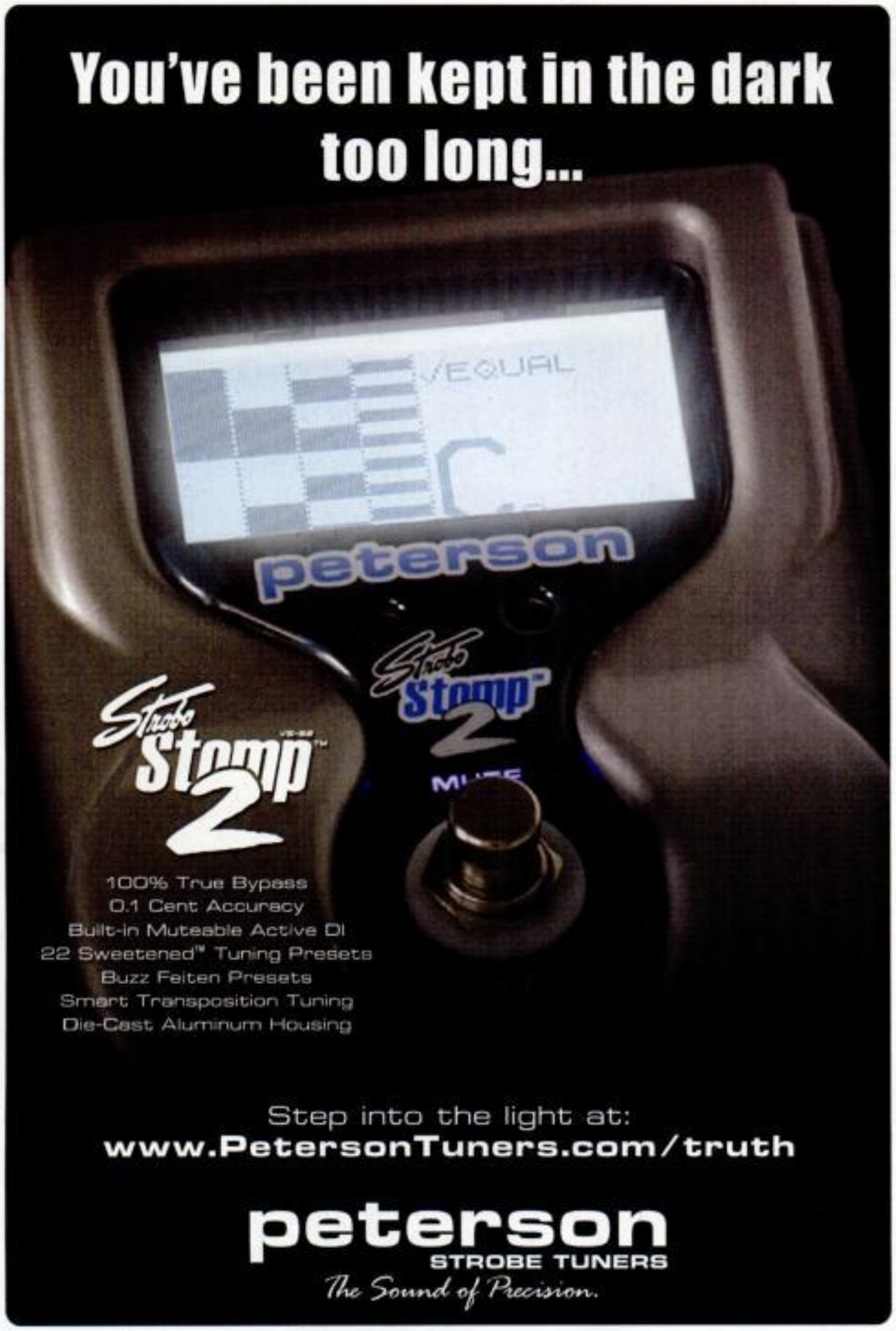
"B.B. has used that kind of rhythm before," Burnett points out. " 'Woke Up This Morning' starts off with that kind of rhumba beat and then goes into one of those big-band shuffles, a Count Basie kind of chorus. And with Keltner and Jay we were getting into all sorts of in-between time, different degrees of shuffle. So who knows? B.B. started singing it, the band started playing it, and that was it. Once it got started, I didn't stop them. That's what being a producer is. You don't want to do anything to break the spell. That song, by the way, was the second-to-last one that we recorded. And the very last was 'Tomorrow Night,' which wound up being the last song on the album. So by that time, B.B. had the frame. I think he cut those two songs as the beginning and end of the record."

One Kind Favor will be finding its way into the ears of the world just as B.B. King turns 83 on September 13. This is also when the new B.B. King Museum and Delta Interpretive Center opens its doors in King's home town of Indianola, MS. [*see sidebar*] The $15 million, 18,000-square-foot facility will be packed with B.B. memorabilia and exhibits elucidating other aspects of Delta blues culture.

"It might sound like I'm bragging, but I think it's just super to have something like that in my honor," says B.B. "I believe it's one of the things that will be left here when I'm gone that people will enjoy for years and years. I truly believe that."

Spending time with B.B. King is like being in the company of a venerable old grandfather or tribal elder. He's lived in a world that you'll never know—a better world in some ways, a far worse one in others, particularly for African Americans. But there are no straight paths back to that world. Ask a question about a guitar or a song and you might get a story about how B.B. learned to fly an airplane in the early Sixties,

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or how one of his many ex-wives burnt all his beloved possessions during a nasty divorce. Ask about a bluesman of yore and you might learn about B.B.'s recent readings in natural history: "At one time, the snake got legs, you know."

But wherever the journey leads, it's always well worth the ride.

GUITAR WORLD How old were you when you first heard Blind Lemon Jefferson's recording of "See That My Grave Is Kept Clean"?

B.B. KING I was a boy. I don't remember exactly, but I had to be somewhere around nine or 10. I've always liked Blind Lemon, and "See That My Grave Is Kept Clean" happened to be one that I thought it was time to do again. I ain't heard anybody lately do it—not the way I wanted to do it. The kind favor is you're asking someone to see that your grave be kept clean. It's sort of funny, 'cause where my mother is buried at, I go up there tryin' to find the grave but never could find it. Until recently some guy found it, and he keeps it. So whenever I do come there, I know where it is.

GW Listening to your interpretation of the song, I realized, or perhaps re-realized that, hey, that's a gospel chord progression.

KING Well, I started out playing gospel. A gospel singer is what I wanted to be, but here's what happened: Sitting on the street corners playing, people would ask me to play a gospel song. And when I did they'd compliment me, but never tip me. And the people who asked me to play a blues song always tipped. At that time, my mid teens I guess, I was driving a tractor. Out of nine tractor drivers, I was about number three. I was making about 22-and-a-half dollars a week. The way the economy was in the area at that time, that was pretty good money for farmin'. But I'd go to town sometimes and make 40 or 50 dollars just sitting on the corner playing music. I made as high as a hundred dollars sometimes. So you can see what motivated me to play the blues.

GW On this album you pay tribute to one of your great heroes, Lonnie Johnson. What was it that grabbed you about his playing? Was it his pioneering use of single-note leads?

KING I can't really tell you, 'cause if I could tell you that I could play like him. Now I'm 82, and I've still never been able to do that. But all those guys who influenced me had something that was similar, meaning that a lot of times it seemed to be like a guy with a sword that went straight through me. The feeling with the jazz players like Charlie Christian, Django Reinhardt and T-Bone Walker was the same, but in a different way.

GW Did you ever meet Lonnie Johnson?

KING I met Lonnie before he died. I saw him play once. He was playing over in Canada, in Toronto. A friend of mine who first booked me in Canada took me to see him. That was the only time I ever saw him live. He died some months later.

GW What was it like to meet him? Sometimes it's not such a great idea to meet your heroes.

KING Well, I didn't know how to talk to him. I never knew how to talk to him. But I also had a chance to play with T-Bone Walker at Monterey. I met T-Bone there and played with him, and that was another highlight.

GW When was that?

KING Oh, come on, man. I'm 82!

GW Well, tell me more.

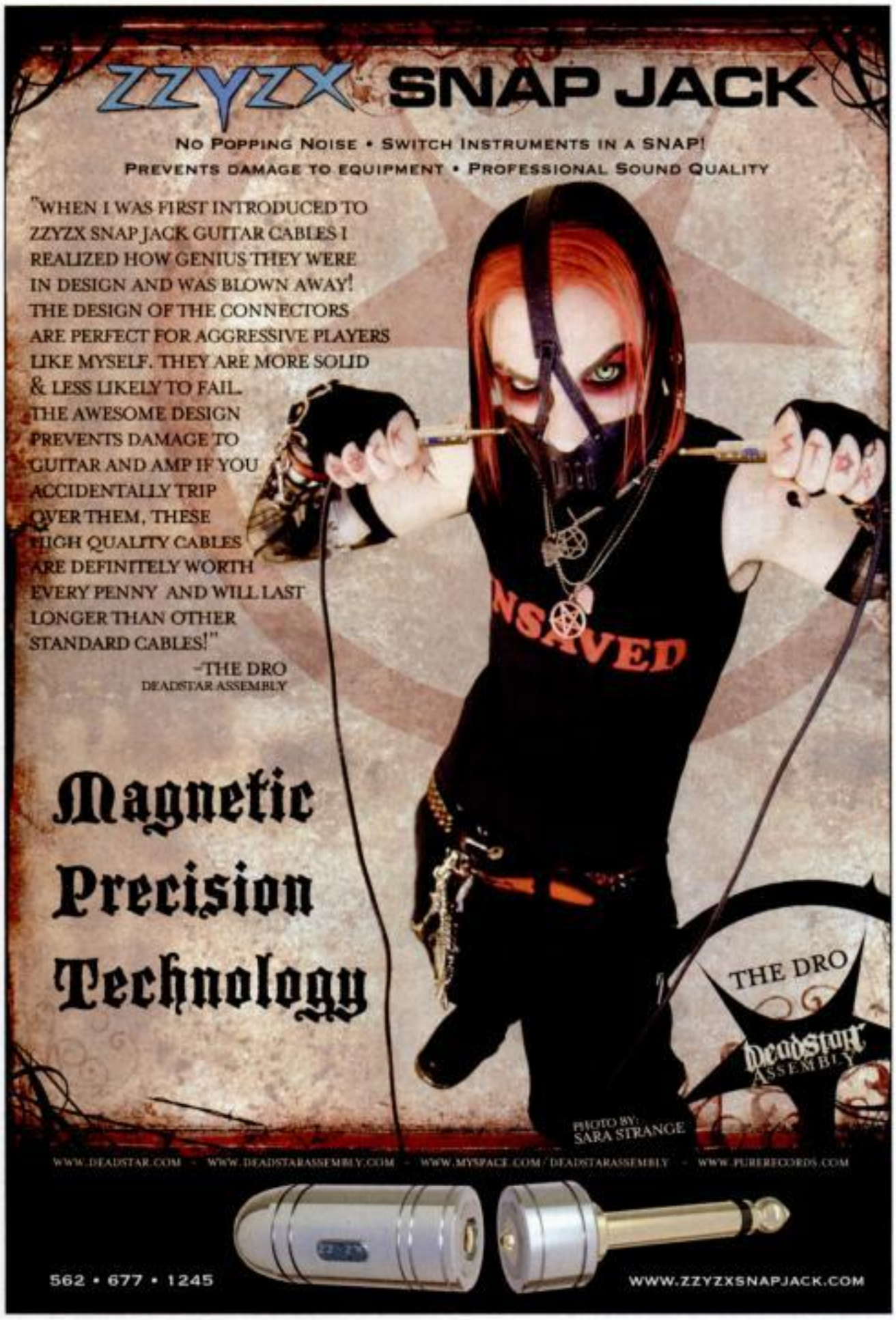
KING I can't tell you that much except they had us playing. It's never been no secret that T-Bone Walker was one of my heroes. And this was his birthday or something like that. I can't remember exactly what it was, but they got us both on the stage that day. They had [*jazz sax great*] Illinois Jacquet and [*trumpeter*] Clark Terry. Clark Terry is one of the great jazz players and a very good friend. We all got onstage with T-Bone that day, and I have a clip of that. That day was like being born again for me.

GW But you'd met T-Bone before that? Do you go back a ways?

KING Well, I was a disc jockey trying to get started when I first met T-Bone. [*King began his career as a disc jockey in the late Forties and early Fifties at radio station WDIA in Memphis.*] T-Bone Walker came to play in Memphis, and I was living there at the time. So like usual I came to work at the radio station 10 or 15 minutes before I went on the air. The people at the station said, "There's somebody in the studio waiting for you." So I went in, and there's T-Bone Walker sitting at the piano, playing it. I almost fell out.

GW You said you didn't know how to talk to Lonnie Johnson. Were you better able to communicate with T-Bone Walker?

KING Well, yes. 'Cause, see, I didn't have T-Bone to look up to all my life. See, I heard Lonnie Johnson when I was seven or eight years old. And T-Bone was more modernistic, compared to Lonnie. Now Lonnie, for his time,

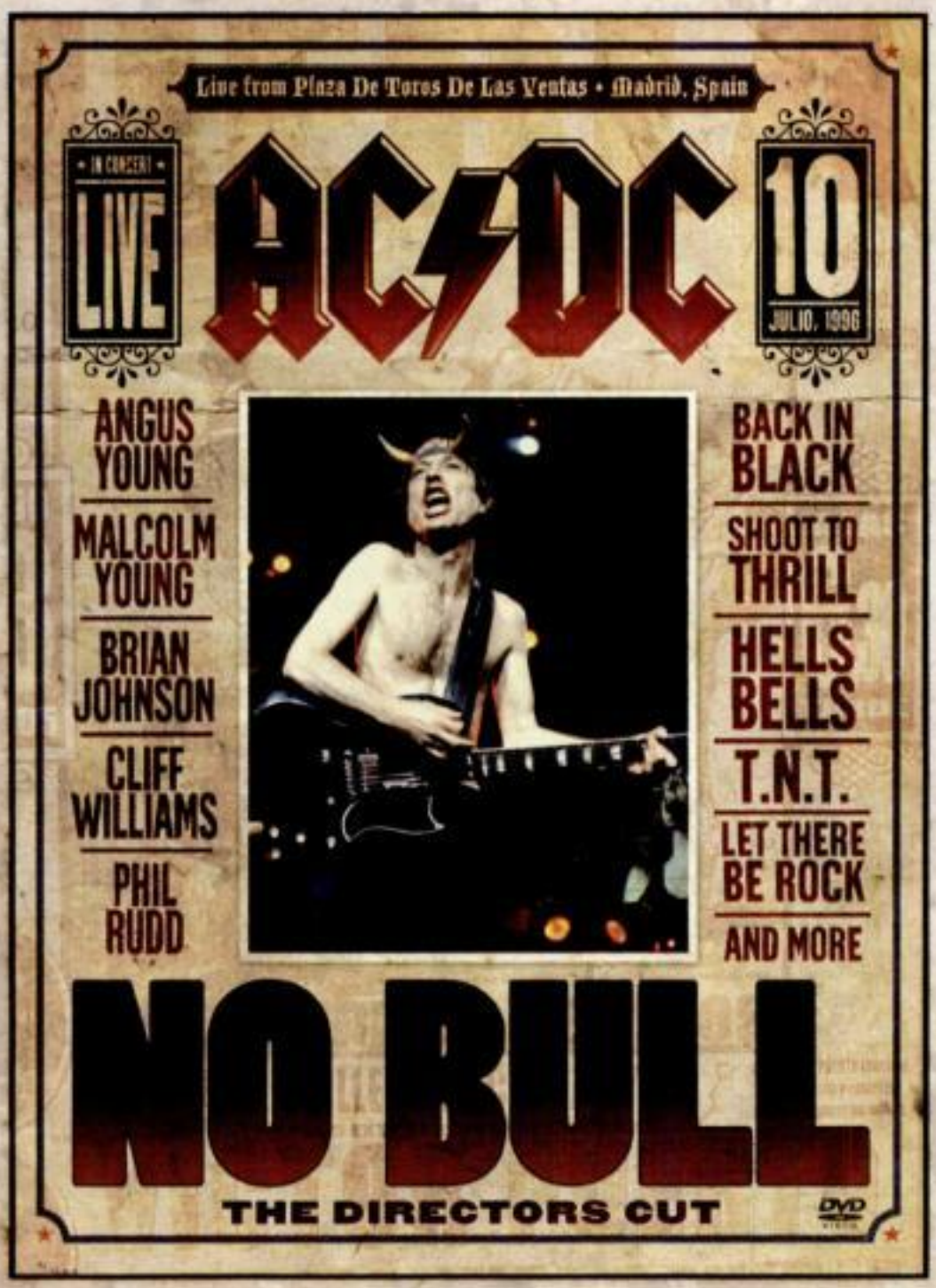


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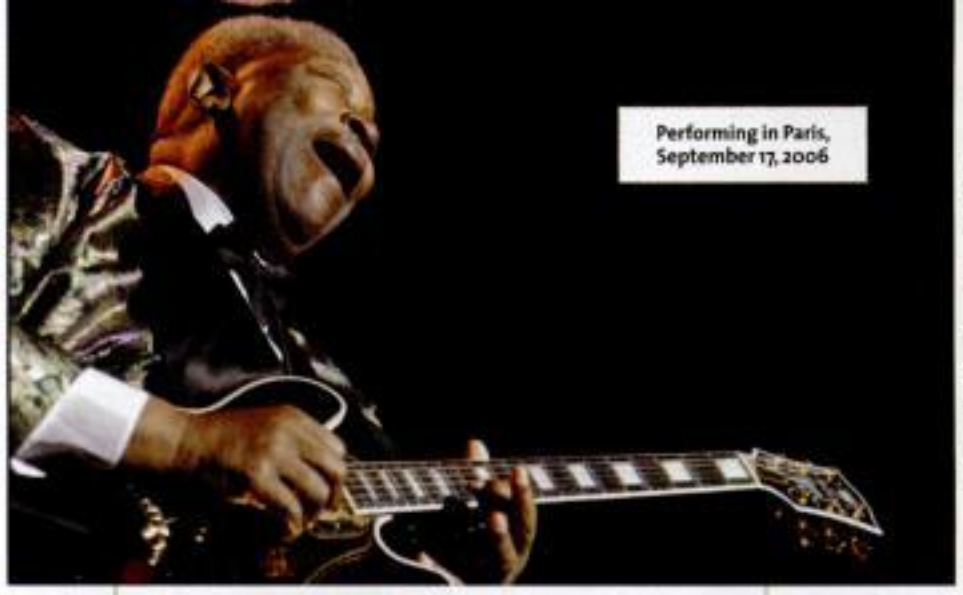
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Performing in Paris, September 17, 2006

was what I hope to be now. He was a guy that could play with anyone and sit in well. I heard him play jazz, gospel, blues, even some country. And every time you heard him you knew it was Lonnie Johnson. He played some things with Duke Ellington, and you gotta be good to play with the Duke! Louis Armstrong also did some things with him, but so did [*iconic gospel singer*] Mahalia Jackson. Some people feel like that about me. They've used me on a lot of tunes, both over here and overseas. And I glad. 'Cause—I'll say it again—I wish I could be like Lonnie Johnson—that is, fit in well wherever I am.

GW So how did you choose which songs by Lonnie Johnson and T-Bone Walker you wanted to cover on this album?

KING Well, you know, I never could play like either of them, like I been sayin' all along. So I just tried to choose songs where I could be myself.

GW You're really throwing down on some of the vocals.

KING Let me put it this way. When I was young, I could holler loud. I could sustain a note and let it go a long time. Today it's more like waves on the ocean. When I was younger, I could control it a lot better. Now I can't control it as much, but I can still do some of the things I used to do. I had to learn a way to kind of halfway control my voice, which is nothing like I used to do.

GW You still hit the notes really strong at the outset, but they might subside a little quicker than before.

KING That's my way of trying to still bring something to it like what I used to do. And I think my guitar playing is maybe not quite as good as it once was. But I believe that the notes I play now say just about as much. I do.

GW You also cover Howlin' Wolf's "How Many More Years" on the album. Did you know the Wolf?

KING I knew him, but we wasn't as friendly as I wish we could have been. Not like Muddy Waters. Now Muddy Waters was a very close friend to me. But I liked what Howlin' Wolf did. I don't think there's nobody who's a better blues singer than him. There was another guy named Bobby Blue Bland who was a great all-around blues singer. But Howlin' Wolf had a certain way that was nothing but Wolf. You either liked it or you didn't. And I liked it.

GW One thing that you and the Wolf have in common is that you both recorded at Sam Phillips' studio early on.

KING The first time I ever saw a studio was Sam Phillips' studio. "Sun Records" it was later called, but at the time it was just a studio. He didn't have a record company at the time. Before then, I'd made some records just at people's houses or a YMCA. They'd bring in an Ampex 600 [*tape machine*] and put some quilts on the walls to control the sound. But Sam Phillips was the first engineer I ever worked with.

GW But then the Bihari *brothers* [*owner of King's label at the time, Modern Records*] got pissed off because Sam was also recording stuff for the Chess brothers [*Leonard and Phil*]?

KING You'll have to ask them that. Some people give the Bihari brothers a bad name and say they stole from the artists. But I think of it this way: a businessperson ain't gonna tell you much about the business unless you ask them. To them it's just business. They know they beatin' you, but it's just business with them. And that's what the U.S.A. is like. We got beat. So if you don't know any better, you don't learn any better. There was other people—Jimmy Reed, Muddy Waters...even Muddy was getting a better shake from the Chess brothers than I was. And I was selling a lot of records then. I sold a lot of records when I was young.

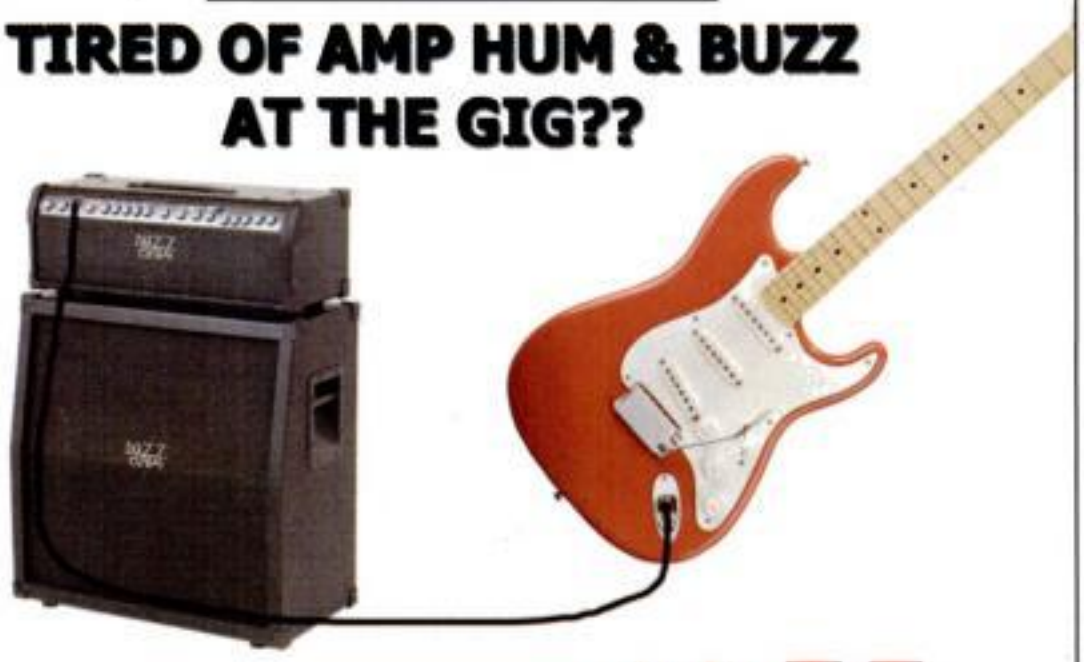
GW So you and Muddy would kind of compare notes on things like that?

KING No, no, we didn't have to do that. It was easy to find out without having to do that. Muddy and I never did talk about what they did

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for him. But I almost went with Chess Records once. I wanted $5,000 for some reason. Can't remember what it was for. And the Biharis wouldn't give it to me. So I told Muddy Waters to tell Chess that if they wanted me, if they gave me $5,000, I'd record for them. Muddy called them. And Leonard Chess, the old man, he come and talk to me. I signed a contract with him. But when the Bihari brothers heard about that, they ran. They come and told me they were sorry and this and that. And I stayed with them. We'd been together for a long time. I really liked Jules Bihari—even though I was only getting a half a cent a side for records. If I was in trouble, Jules would always give me an advance on what I might make the next year or a year after. But people like the Biharis, the Chess brothers and all the rest of 'em is a businessman. That's just the way it is.

GW On your new record you also do "Blues Before Sunrise," a song attributed to John Lee Hooker. He was also a pal of yours, right?

KING John and I were very good friends. Only he was popular long before I was. John Lee Hooker was playin' when I was plowin'. He was a little older than I am. Not much, but a little. The funny thing is most of us left from the Deep South. John Lee went to Detroit. Muddy Waters went to Chicago. A lot of people went to Chicago. It was a haven for people from the South during the early Forties and Fifties. Farmhands would hear about getting work up north. Now I made my first record in 1949, but John Lee Hooker was already recording then. Muddy Waters was Muddy Waters then. So lot of those guys, as far as the blues is concerned, they were stars at the time. But I wasn't. So instead of me going to Chicago, I stopped in Memphis.

GW When was the last time you saw John Lee Hooker...?

KING I hope I don't see him soon. He's been dead a while!

GW That's what I mean: when did you last see him before he died?

KING Oh, I guess about eight or nine months before he died. But I ain't ready to see him again yet. I don't want my grave to be kept clean that much! But yes, it was probably eight or nine months before he went. One of the sad things about us traveling musicians is we get a chance to run across one another from time to time, but rarely do we get a chance to get together and do like golf players or even chess players do—we don't get to get together and have fun like we did in the early days, 'cause now we busy trying to make a living. And we who have made it on the scene, we get jobs. In the early years we didn't, so we had a chance to sit out, talk and do all that. A lot of stuff we can't do today.

GW Pops Staples recently said, "The Devil ain't got no music. All music is God's music." Would you go along with that?

KING I'm a believer, because I was brought up in church. But a lot of the things that are taught in the Bible, I learned to question some of them. I'm thinking in terms of evolution. A lot of what they teach in the Bible today—versus evolution, I'd go with evolution. I have read too many things that are questions today. My mom wouldn't allow it when she was living. My mom died when I was nine. But if I questioned anything, like "Do all these kids belong to Adam?" she'd say, "Shut up, boy! Don't you question the Bible." "Uh, what was Adam eatin'?" "Shut up!" And if I said too many more words, I'd get slapped.

But I really take the 10 Commandments strongly. "Do unto others as you would have them do unto you." I truly believe that. You pinch me, it hurts. So I'm not gonna pinch you. There are other things I believe too. I'm not an atheist; I do believe. But I think that nowadays it's quite a bit different than it was in the days when I was young. You know a lot more today. And the more knowledge you get, the better you can make your life.

GW So what has kept you going all these years?

KING Well, I never used drugs. Never have. In my early years I used to drink a lot, but then I come to find out I don't like it. So what the hell was I drinkin' it for? And I worked hard in my early years. I'm a good farmer, and I learned to work with people. I learned about being around people, to try and be as helpful as I could. And that has followed me into what I'm doing now. I'm not a big hell-raiser. I will stand up for what I think is the right thing, and I will speak up when I think it's time to do so. But I'm not a hothead. And I act the same with my band as I do with my family. All I want from them is love and respect. That's all. 'Cause I'll give it back to them. And if they don't give it to me, then they won't get much from me, 'cause I don't pay much attention to them. So everybody, my band, my friends, my family, we get along fine. 'Cause I don't do anything to them that I wouldn't want them to do to me. That's my way of life.

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BLUES CLUES

The secrets to playing in the style of B.B. KING

by Askold Buk



Be sure to check out this month's CD-ROM for video of this lesson!

ON DISC

It's safe to say that every blues-based electric guitarist on the planet owes a huge debt to B.B. King, whether they know it or not. As a young man, B.B. took the single-note electric lead guitar playing pioneered by Charlie Christian and T-Bone Walker, added stylistic elements of acoustic blues greats Lonnie Johnson and Blind Lemon Jefferson and combined that with the jazz phrasing and melodic sensibility of horn players Lester Young and Johnny Hodges. What emerged was the highly personalized B.B. King sound: a stinging finger vibrato, solo lines that venture beyond the confines of the blues scale, economical vocal-like phrasing, and precise, authoritative string bending.

B.B.'s style strongly influenced other blues legends, such as Albert King, Freddie King and Otis Rush, and inspired countless rock guitarists, most notably Eric Clapton, Jimi Hendrix and Stevie Ray Vaughan. Small wonder that Buddy Guy, whose pumped-up, frenetic guitar style owes its soul to King's more subdued approach, readily admits, "None of us would be here today if it weren't for B.B. He changed the way all of us squeeze the strings."

King's intimate, conversational style of guitar playing is part and parcel of his rare ability to relate to an audience—to turn any size auditorium into a small room where every listener feels as though he's playing just for him. That's because his approach to soloing is that of a storyteller's. "Whenever I play guitar, I feel like I'm talking to someone," says King. "I don't think about scales or notes. My only consideration is that I communicate with people. And take it from B.B., nothing else matters."

Certainly, B.B.'s method of communication has been effective at breaking down the barriers of not only electric blues guitar but also society: King is the most successful black blues artist to break through to mainstream American culture. But the real reason he's called "King of the Blues" is that he is the man who fundamentally changed the way electric blues guitar is played.

B.B. has one of the most recognizable vibratos of any guitarist, and it has become a signature of his style. Yet it came almost by accident. When King was young, he was intrigued by the sound of the slide guitar played by his cousin [*country bluesman*] Bukka White, but he could never figure out how to play with a bottleneck slide. So he started shaking the strings with his hand to produce a sound that could fool his ears into believing that it's an actual slide guitar, and the rest is history.

In order to emulate King's vibrato, start off by placing your index finger on the string while resting your thumb on top of the fretboard. Other than the finger fretting the note, no other part of the fretting hand should touch the guitar neck. Then, starting on a downward motion, shake your whole hand as quickly and evenly as possible, causing the finger doing the fretting to move back and forth, perpendicular to the neck. Chances are, the faster you shake your hand, the more your vibrato will sound like B.B.'s.

Though King mostly uses his index finger to execute his vibrato, you

FIGURE 1 G hybrid scale box pattern
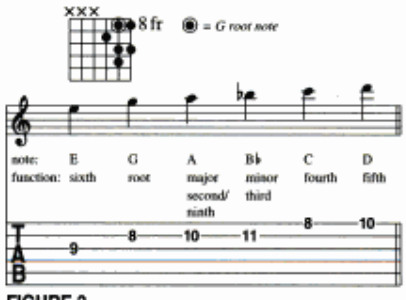


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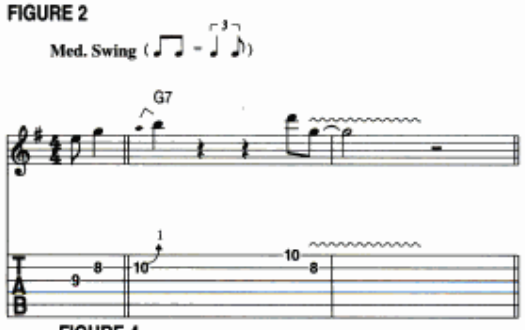


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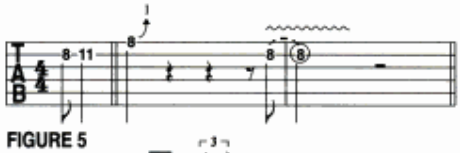


FIGURE 4

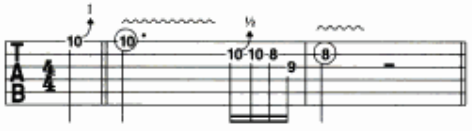


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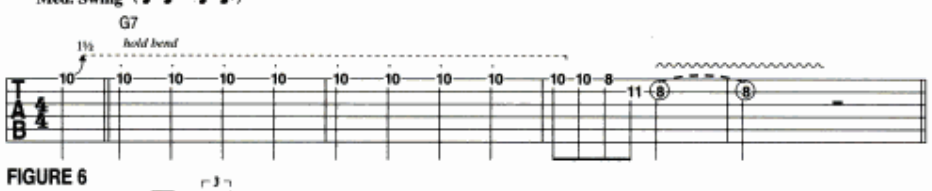


FIGURE 6

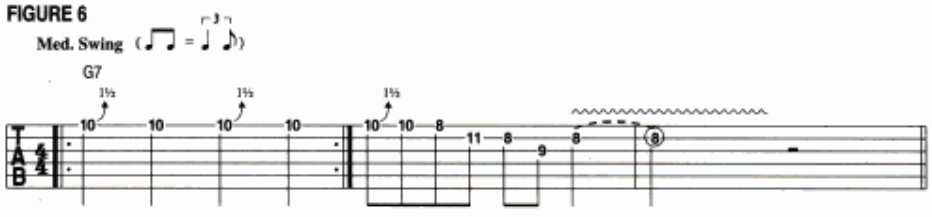
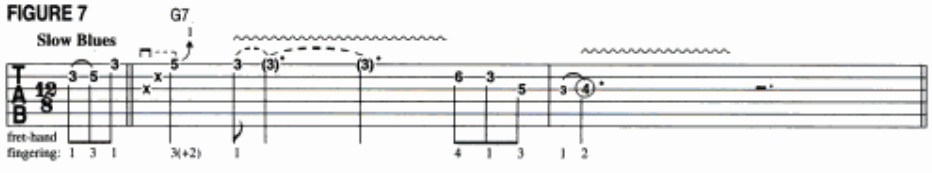


FIGURE 7



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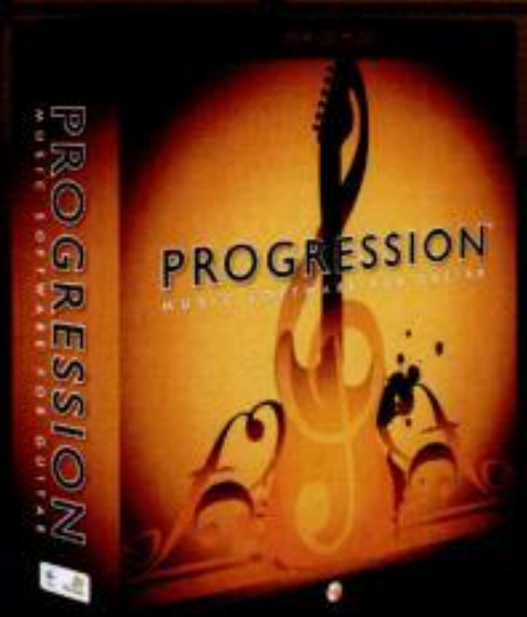


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should practice creating a vibrato with each finger of your fretting hand, as you want the vibrato to sound the same regardless of what finger you use. Also, make sure to pick your spots. Putting vibrato everywhere is like emphasizing every word you say in a conversation, which would diminish the impact of the words you really want to stress.

B.B.'s blues vocabulary differs from that of many of his contemporaries (such as Albert King, for example), in the way that he seamlessly and simultaneously combines minor and major scale elements. He mostly relies on a hybrid pentatonic scale "box" pattern that contains select elements of both types of pentatonic scales—minor (1 ♭3 4 5 ♭7) and major (1 2 3 5 6). **FIGURE 1** depicts this pattern in the key of G.

As you can see, it's basically the G minor pentatonic scale (G B♭ C D F) played on the top three strings with an added second, or ninth, A, and with the sixth, E, replacing the lowered seventh, F, on the G string. These two substituted notes are found in the G major pentatonic scale (G A B D E). In and of itself, this hybrid scale pattern sounds a bit odd, but you really start to get some sweet sounds out of it when you *bend* notes within it.

FIGURE 2 is a classic King lick in which he bends the second, A, up a whole step to the major third, B. By bending up to the major third, B.B. really exploits the major pentatonic component of his hybrid scale. In **FIGURE 3**, a variation on the previous lick, King preserves the melodic contour, but this time focuses on the minor-pentatonic aspect by playing the minor third, B♭, and bending the fourth, C, up to the fifth, D, with his index finger, a move that requires a good amount of finger strength to execute and will require a bit of practice if you're not used to doing it. These licks provide the foundation to how B.B. effortlessly weaves in and out of the major and minor scale components.

King often combines both major and minor melodic ideas within a single lick, as shown in **FIGURE 4**. Here he bends the fifth, D, up to the sixth followed by a bend from the second, A, to the minor third, B♭.

One of King's signature moves is to bend the fifth up a minor third, or one and one half steps, to the lowered seventh (in the key of G, from D to F). He calls this move his "wake-up call to the band," as whenever he feels that the beat isn't settled in or that the rhythm section needs an extra "push," he'll play something like **FIGURE 5** or **FIGURE 6**.

This can be a rather difficult bend to execute at first. The key to making it easy is to *reinforce* the finger that's doing the bending—in this case, the ring finger—by also using the middle and index fingers to help push the string. It also helps to check the accuracy of your intonation by comparing the *target pitch* you're bending up to with that same pitch played as a regular unbent note three frets higher, in this case F at the 13th fret.

King often plays the major, or "natural," third in conjunction with the minor, or "flatted," third. This is one of the stylistic trademarks of the blues, and, in a major key, it's very easy to mix and match both tones using this hybrid scale pattern.

FIGURE 7 is an example of an intro lick King often plays on a slow blues. Notice how the guitarist ascends the G major pentatonic scale (again, bending the second up to the major third) and descends G minor pentatonic, punctuating the phrase with a hammer-on from the flatted third, B♭, to the natural third, B.

When B.B. plays the minor blues form, he obviously eschews his hybrid scale pattern and reverts to playing strict minor-pentatonic ideas. **FIGURE 8** is an example of what he might play on the intro to his classic "The Thrill Is Gone."

[*A complete transcription of "The Thrill Is Gone" begins on page 144 in this issue.*] Notice that in most of B.B.'s phrases the last note is punctuated with his famous vibrato. You can almost instinctively feel where the vibrato belongs. It's all about *listening* and letting your ears guide your fingers.

King believes that learning from other musicians is one of the best ways to master your own instrument. After all, that's how he did it. B.B. not only listened to guitarists Lonnie Johnson, T-Bone Walker and Charlie Christian, but also to horn players such as Johnny Hodges, Lester Young and Bobby Hackett, and bandleaders such as Louis Jordan. This enabled him to develop a more sophisticated playing vocabulary than he probably would have gleaned if he listened strictly to other bluesmen.

You can hear B.B.'s influences pop up everywhere in his playing. For example, he adapted a classic T-Bone Walker lick to his style and made it his own, as shown in **FIGURE 9**. By listening to Jordan's arrangements, King appropriated the "call-and-response" ensemble approach, whereby a horn section would "stab" a short melodic line in response to a soloist's ideas. In King's case, he's his own horn section: after playing a line, he punctuates it with a high strummed octave, as shown in **FIGURE 10**.

B.B. also listened to piano players for inspiration. Some of his favorite licks mimic the New Orleans boogie-woogie piano style, in which thirds and fourths are often played within the hybrid major/minor pentatonic scale. In **FIGURE 11**, B.B. plays double stops derived from the G Mixolydian mode (G A B C D E F). Notice how he starts the lick off by sliding from the flatted third to the natural third with his pinkie. He then calls up images of Professor Longhair by utilizing the *chromatic slide* (another signature New Orleans–style piano move) from the flatted third and fifth (*B♭ and D♭*) up to the natural third and fifth (*B and D*). It's as bluesy a lick as anyone can play.

FIGURE 8

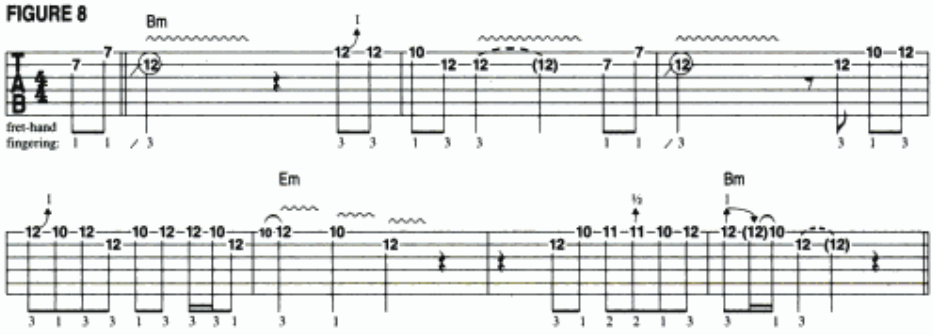


FIGURE 9

Slow Blues

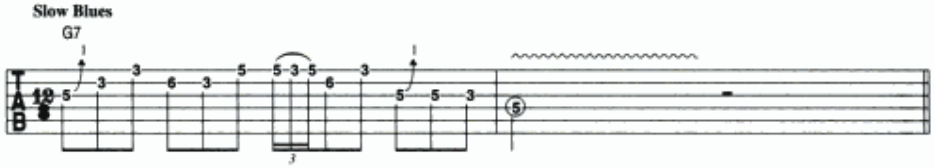


FIGURE 10

Moderately Fast Swing

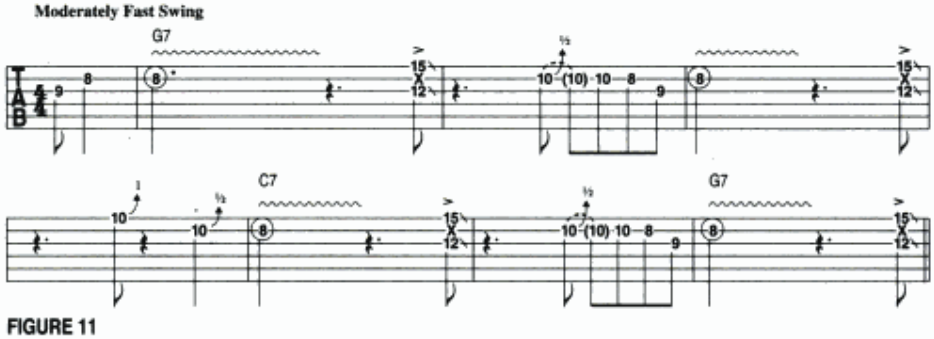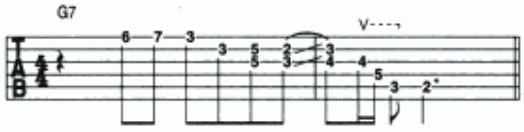


FIGURE 11

Med. Swing



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RECKONING DAY

ANSWERS TO SOME MORE READER QUESTIONS, AND SIGNING-OFF FOR NOW



Dear Dave,
Your column about using your fret-hand thumb to fret notes on the top two strings and achieve otherwise impossibly wide stretches blew my mind and opened up new playing ideas. Thank you! Do you ever use your fret-hand thumb in any other non-standard ways?

Kenny Wilson, Houston, TX

I sometimes use my thumb to fret notes while riffing or playing chords, a good example being the main riff in "Reckoning Day," similar to **FIGURE 1.** Here I'm pedaling on the palm-muted open low-E string, but then I modulate from E to F♯ (**FIGURE 2**) and do a similar thing, except now I'm pedaling on the second fret on that string. I initially fret that F♯ note with my index finger (bar 1 of **FIGURE 2**), but then I hook my thumb over the top of the neck and use it to fret the note for the remainder of the passage (see **PHOTO A**).

★★★★★

Hi Dave,
I'm a huge fan of not only your rhythm work but also your soloing, especially melodic solos like the one you play in "Reckoning Day." Could you please dedicate some space in the column to your thoughts on lead playing?

Jon Fuente, Mesa, AZ

When soloing, I find that if you really listen to the song, it will tell you what it needs. Solos are so important to songs, but they have to fit the mood. For example, the solo in the Beastie Boys' "Fight for Your Right" is perfect for that particular track—it's a party solo for a party song. David Gilmore also achieves this kind of thing with his solos on numerous Pink Floyd tracks. And he does it with just a few notes. It blows my mind.

A solo's structure is very important as well. I like to give a solo an explosive beginning. A good example of that is in "Wake Up Dead," where I grab the G string at the sixth fret and pick the note really fast while bending and releasing it (**FIGURE 3**). A lot of the guitar players I've had in Megadeth over the years play with a lot of love, but I'm the exact opposite—I tend to play with *hate!* They like to make the guitar sing, whereas I like to punch it in the stomach and make it squeal like a little girl. Hee-hee.

ON DISC

PHOTO A



I also feel that if you're going to play the guitar, you should use every bit of it. It's important not to get stuck in one position. For example, in "Reckoning Day," I introduce and establish a melody with the listener and then, in order to make the solo climax, I do the same thing an octave higher with a slight, subtle change, as shown in **FIGURE 4** It's not a wank-fest solo, and the simple approach of revisiting a melody line an octave higher makes it both climactic and memorable.

I've had a lot of fun writing this column and have learned quite a lot doing it, too. Thanks for joining me on this journey. I'm looking forward to seeing you again in these pages soon. Until then, best of luck. ❐

FIGURE 1

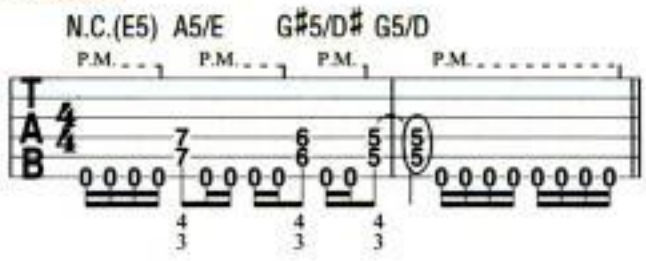
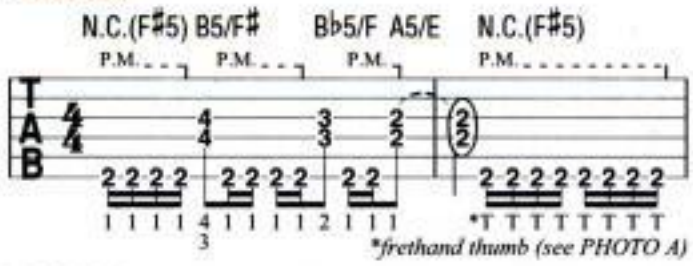


FIGURE 2



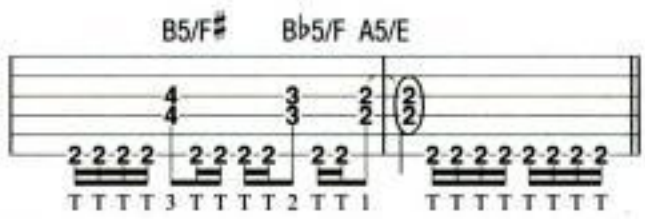


FIGURE 3 gradual bend and release

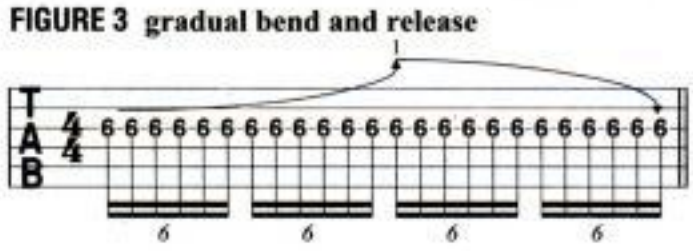
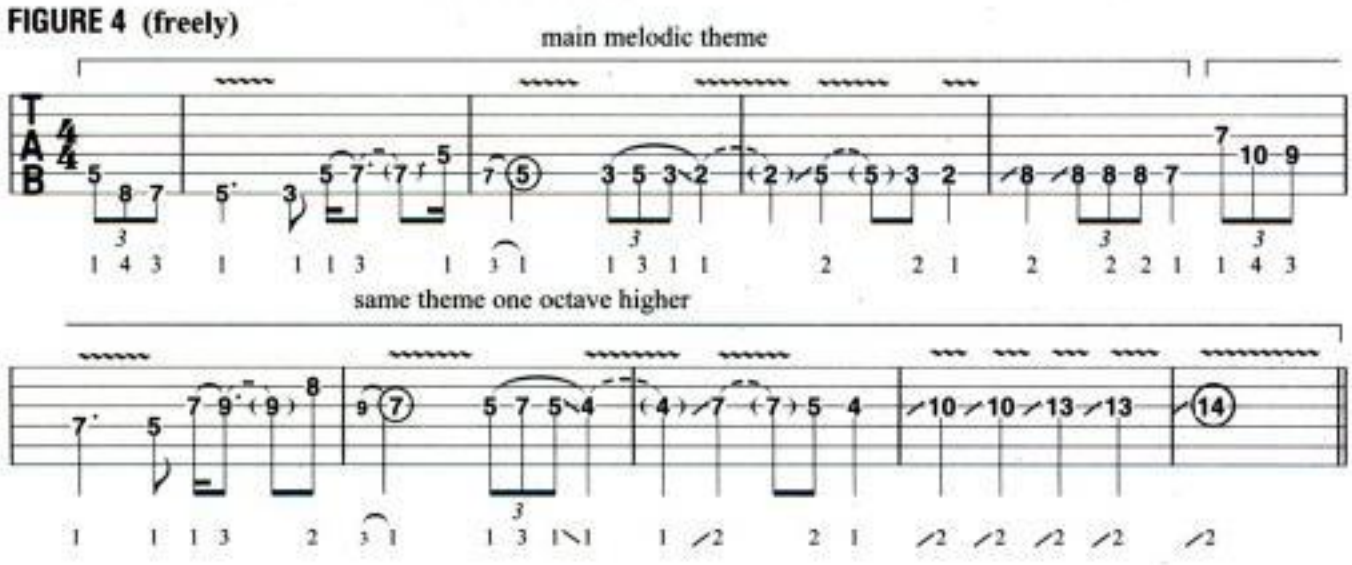


FIGURE 4 (freely)



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STACKED THIRDS

CHORD QUALITIES AND VERTICAL STRENGTH



THIS MONTH I'M GOING TO teach you the structures of various types, or *qualities*, of chords and show you some exercises that have you playing them as single-note arpeggios up and down one string. The exercises will not only give you a deeper understanding of how chords are structured because of the inherent visual-aural connection, they will also help you build strength and dexterity in your fret hand by having you use multiple hammer-ons and pull-offs in combination.

A *triad* is a three-note chord structure consisting of a *root*, or *tonic*, which we will refer to as "1," a *third* and a *fifth*, the third and fifth being the third and fifth degrees of a seven-note diatonic scale, such as the major scale or one of the minor scales. A triad is formed by taking the first five notes of the scale and omitting the second and fourth—*1*(2)*3*(4)*5*. The three notes (1, 3 and 5) can be thought of as "stacked" third intervals, or simply *stacked thirds*. As you already know, there are two types of thirds, major and minor. Stacking them in various combinations yields four different possible triad qualities: *major*, consisting of a major third and a minor third stacked on top of it, *minor*, which is the opposite—a minor third on top of a major third—*diminished*, which is two consecutive minor thirds, and *augmented*, which is two major thirds (see **FIGURE 1**).

In our first exercise (**FIGURE 2**), we will begin by ascending and descending a major arpeggio repeatedly, using the open low E string as the root note and fingering the third and fifth with the index and ring fingers (or index and pinkie) at the fourth and seventh frets, respectively, employing hammer-ons and pull-offs wherever possible. From the open string to the fourth fret is a major third, the span of four frets, and on top of that you're adding a minor third, three frets' distance, from the fourth fret to the seventh.

Repeat this sequence several times then switch to minor. Now you have lowered your index finger to the third fret, with a four-fret span between the index finger and pinkie.

From minor, we morph to diminished and a 0363 ascending/descending fret pattern. Finally we have augmented, the fret pattern being 0484.

If you play that entire exercise on each of the bottom four strings (the low E, A, D and G), you will be moving up in fourths, and your fret hand will get quite a workout.

A *seventh chord* is formed by stacking an additional third upon a three-note triad structure, using the formula 1 3 5 7, expressed in terms of scale degrees. Similar in form to the previous exercise, **FIGURE 3** is a drill that has you surveying five different types of seventh chords. Here we begin with major seventh, which is intervallically spelled 1 3 5 7. As you can see, this chord quality is constructed from the interval stack major-third, minor-third, major-third, or M3 m3 M3. Next is dominant seventh, spelled 1 3 5 ♭7, its interval stack being M3 m3 m3.

From there we lower the third to yield minor seventh, spelled 1 ♭3 5 ♭7, or m3 M3 m3. Next is minor seven flat-five, also known as half diminished, spelled 1 ♭3 ♭5 ♭7, or m3 m3 M3. The exercise concludes with diminished seven, spelled 1 ♭3 ♭5 𝄫7, or m3 m3 m3. This gets a little weird, because the double-flat seven is the same pitch as the sixth. A variation on this exercise would be to play each arpeggio straight up and down, tapping the top note (the seventh) with your pick-hand index or middle finger.

We could add the augmented chord to the end of **FIGURE 3**, even though it cannot be a four-note chord because the fourth note is the octave root. However, the augmented triad (see **FIGURE 2**) helps by harmonically pulling us toward the next key in the cycle of fourths, in this case, A.

We can also begin **FIGURES 2** and **3** on the low E and then progress up in fourths by moving over string by string until we get to the G. We can't go any further, however, because the next string (B) is tuned a major third higher rather than a fourth, but if we wanted to, we could begin on the B string and then move to the E, A, D and G strings.

If you incorporate these exercises into your practice regimen your fret-hand strength and dexterity will increase enormously and your ear training and theory skills will receive a continual review and sharpening. This requires some thinking while in movement but it's well worth it. In addition, you can play all of the thirds by starting on a fret other than the open string. (I demonstrate this in the video for this month's column.) This *vertical knowledge* is a must for playing chord inversions and understanding chord formation.

Till next month, practice heavy. Analyze and utilize. Mastery is only accomplished by spending hours on the instrument. Good luck from your friend, the Alchemical Guitarist. ❐

ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

FIGURE 1 triads
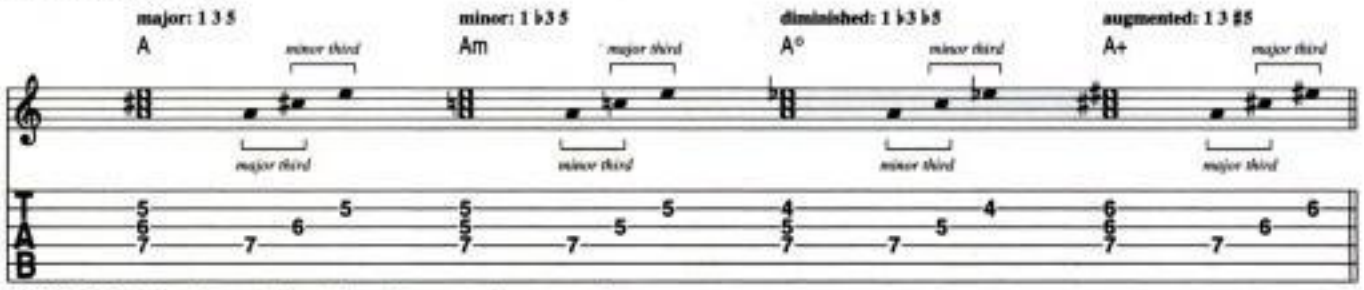


FIGURE 2 single-string triad arpeggio exercise

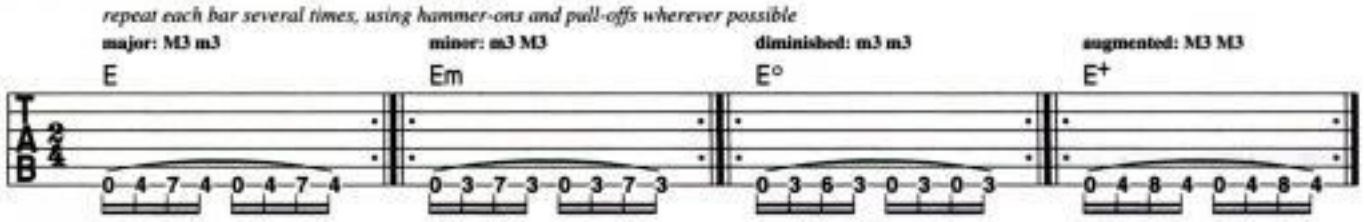
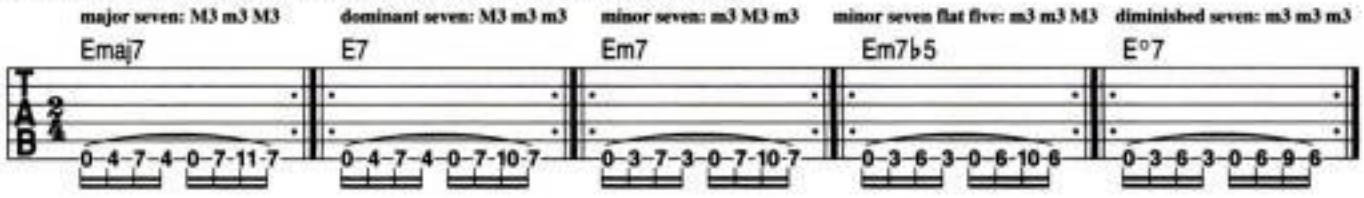


FIGURE 3 single-string seventh chord arpeggio exercise



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SLEIGHT OF HAND

MY "OVER-UNDER" FRETTING TRICK



IN MY EARLY YEARS as a guitarist I was greatly influenced by Jimi Hendrix and Jimmy Page. They each composed great music, and both did things in live performance to captivate and astonish audiences. Hendrix would smash and/or burn his guitars, and Page adopted the technique of playing the electric guitar with a violin bow. In fact, a violin bow does not work well on a guitar: a violin's bridge is very curved, which allows the player to selectively bow each individual string, whereas the guitar's bridge is nearly flat. For this reason, using a violin bow on the electric guitar is rather limiting, but when Jimmy Page did it, it *looked* and sounded very cool.

These stage spectacles made me want to try and come up with some visually captivating moves of my own that would rival those of Hendrix and Page. I tried using a violin bow but didn't feel comfortable or cool doing it, and I certainly didn't have enough money to smash and burn my guitar every night. What I started to do instead was to play simple things by fretting them from *above* the neck, as opposed to the conventional technique of fretting from below: in **FIGURE 1**, I fret all of the notes from above, with the fingers coming down from above the fretboard, akin to the way you would play the piano, and with the thumb pressing against the back of the neck for leverage. I call this "over-hand" fretting.

Another factor in the development of this technique was that I often found myself getting bored when playing rhythm guitar, so, in order to amuse myself, I began to incorporate the tricky movement of alternating between fretting from above and below the neck, dubbing it the "over-under" technique. Over the years, people have recognized this as a signature technique of mine. Trivium's Corey Beaulieu told me that he was really influenced by seeing me perform this trick, and it is something he and his bandmates utilize in their live shows. My goal in developing this technique was to add something new and different to my performances, just like my heroes had done.

FIGURE 2 is a riff I wrote that's executed with the "over-under" technique. I've designated the fretted notes in the passage with either a "U," which means to fret the note conventionally, from underneath, or an "O," which mean to fret the note from over the top of the fretboard. All of the notes are fretted with either the index or middle finger, but these finger choices are somewhat haphazard. The key technique is pivoting the fret-hand thumb on the back of the neck as you move between "over" and "under" positions.

As you can see, the concept is based on alternating these fretted notes against an open low-E pedal tone, and I shift the rhythms and patterns in order to keep the musical part of the performance interesting. At the very end of the passage, I first alternate between over- and underfretting very quickly, and then I simply pick the open low E very quickly while moving my fret-hand back and forth behind the neck. The fret hand is not changing the sound at that point, but its super-quick movement provides visual excitement that lends a sense of climax to the performance. The idea is to make the technique as flashy as possible. It's a live stage move that's fun and exciting for the audience and leaves them with a cool visual memory to supplement the whole concert experience. ❐

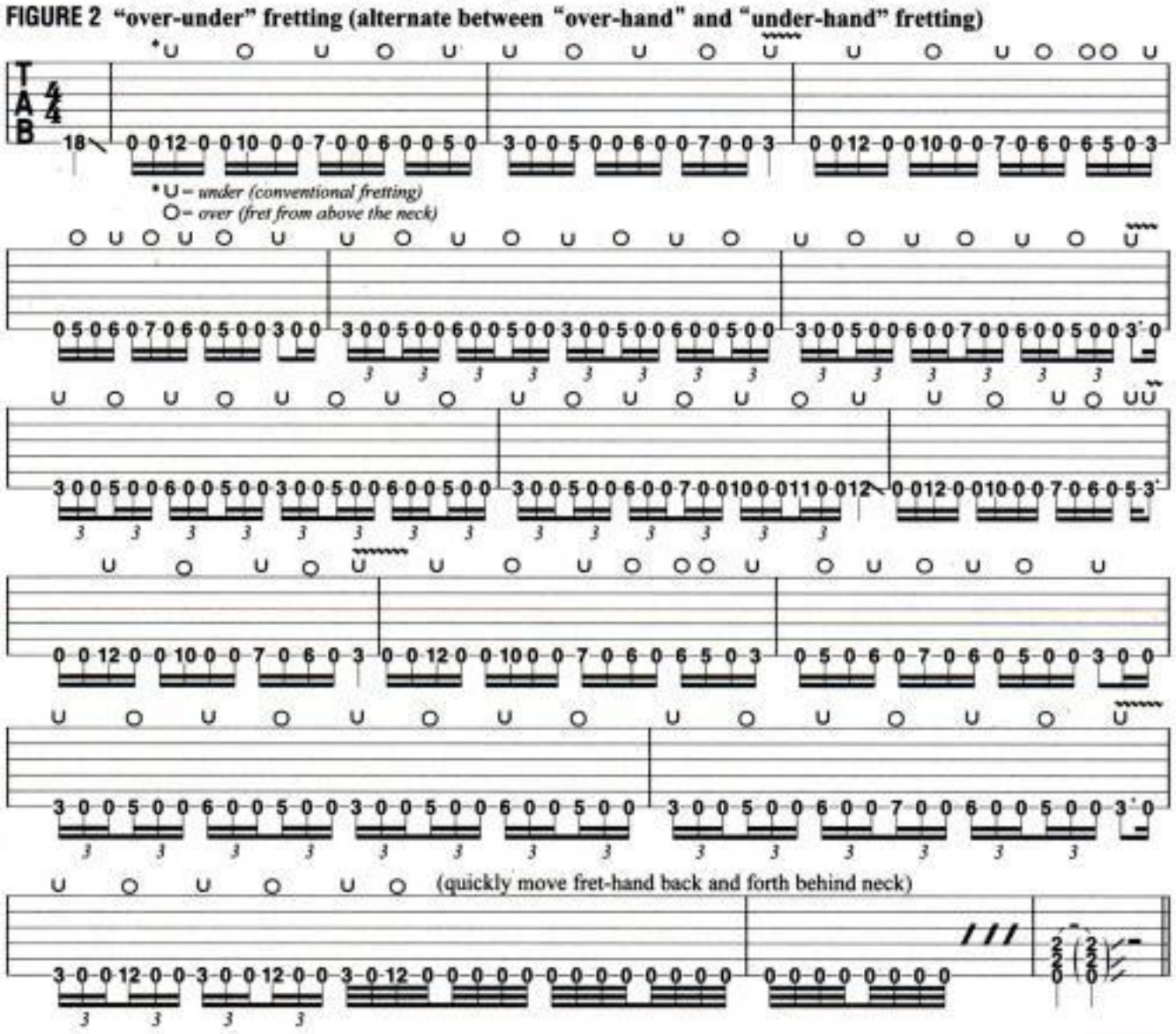
Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1 "over-hand" fretting (position fret hand above the neck)

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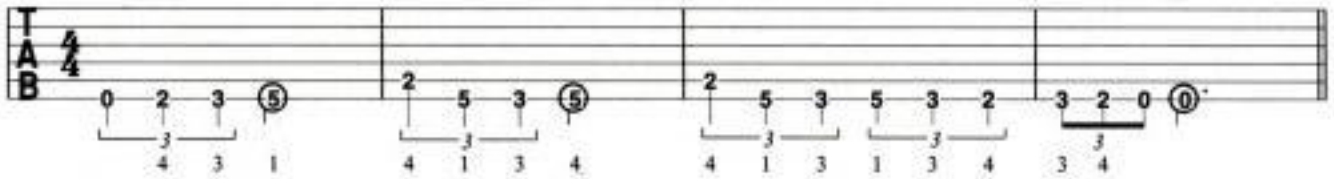


FIGURE 2 "over-under" fretting (alternate between "over-hand" and "under-hand" fretting)



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CHUG IT!

ALTERNATE PICKING, PALM MUTING, INVERTED POWER CHORDS AND MORE ON PICK HARMONICS



THIS MONTH WE'RE GOING TO look at a some key metal rhythm techniques and strategies: alternate picking; the importance of palm-muting (P.M.) to the sound of a riff; inverted, one-finger power chords; and using pick harmonics with chords.

Let's start with alternate picking. When playing faster, busier thrash riffs, it isn't always possible to use down picking exclusively. That's when alternate (down-up) picking comes in handy. I use alternate picking in the verse riff to Testament's "Over the Wall," which features gallop rhythms and sliding power chords. When galloping like this, it's important to apply palm muting; if you don't, the 16th notes will ring into each other and sound loose and messy. The key to playing thrash metal riffs tightly is to mute the strings with the heel of your picking hand at the bridge. The resulting sound is highly percussive—what guitarists refer to as the "chug."

To show how important palm muting is, I'm going to demonstrate a gallop pattern similar to the one heard in the verse of "Over the Wall." **FIGURE 1** is the pattern performed with palm muting, and **FIGURE 2** is the same thing, minus the muting. As you can hear, **FIGURE 1** sounds tight, punchy and percussive, whereas **FIGURE 2** is an indistinguishable, grungy mess, and you don't want that—at least not in thrash metal!

FIGURE 3 is the riff pattern applied to the song's chord progression. As you can see and hear in the video on this month's CD-ROM, I'm employing the pick harmonic technique we talked about last month on the sliding chords, which makes them jump out a little more. This provides a musically effective contrast to the percussive gallops. Another possibility here would be to replace the root/fifth power chords with strummed octaves, a technique we looked at in a previous column (see **FIGURE 4**).

Another cool variation is to take a full root-fifth-octave power chord voicing (see **DIAGRAM 1**) and eliminate the low root note so that you're only hitting the fifth and octave (**DIAGRAM 2**). This is something Judas Priest's K.K. Downing and Glenn Tipton often do. This voicing, with the fifth on the bottom, is called an *inverted power chord*. **FIGURE 5** is a riff similar to Priest's "Grinder" (*British Steel*) played with full power chords, while **FIGURE 6** is the same thing played with inverted voicings, which sound a little darker and also allow you to get more of that pick harmonic sound happening. I like to do this sort of thing in Testament, and **FIGURE 7** is a good example of that. Once again, if I played the same riff with full power chords, as demonstrated in **FIGURE 8**, I wouldn't be able to get the pick harmonics on the chords to pop out as much.

ON DISC

Next month we're going to look at harmony guitar parts. See you then! ❐

Tune down one half-step (low to high, E♭ A♭ D♭ G♭ B♭ E♭)

FIGURE 1 ⊓ = *downstroke* ∨ = *upstroke*

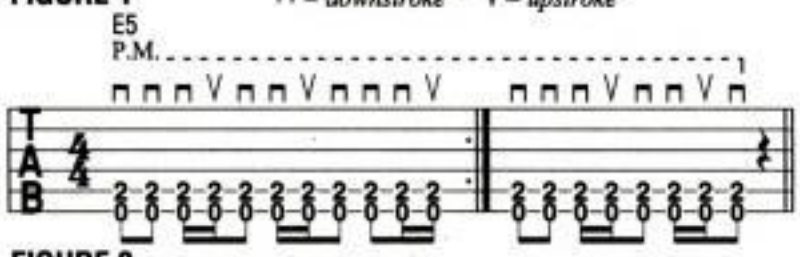


FIGURE 2

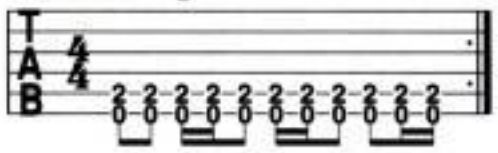


FIGURE 3

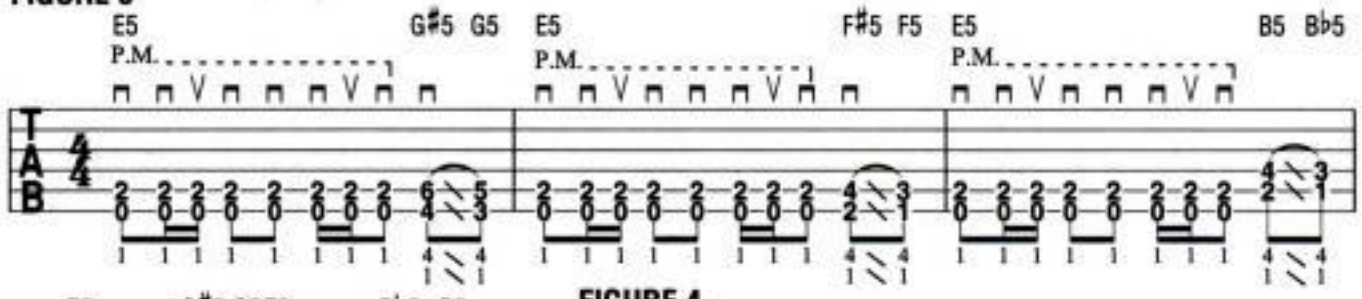


FIGURE 4

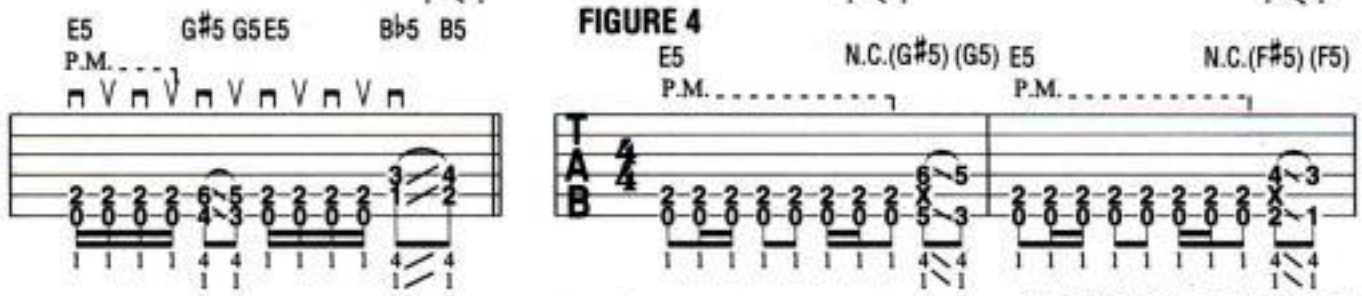


DIAGRAM 1 **DIAGRAM 2**

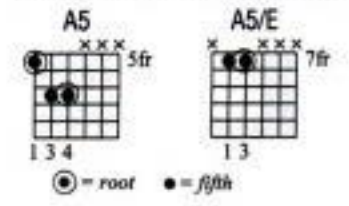


FIGURE 5
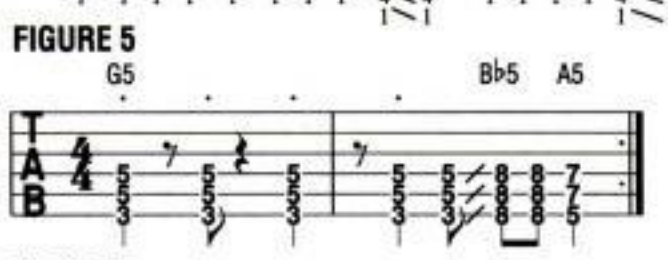


FIGURE 6
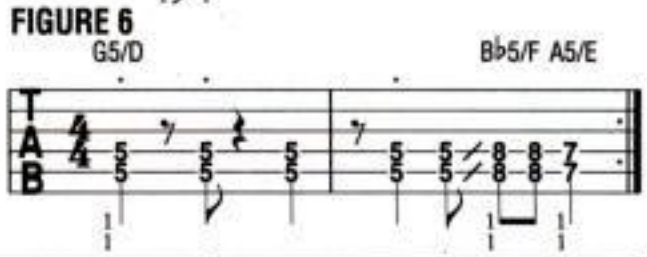


FIGURE 7

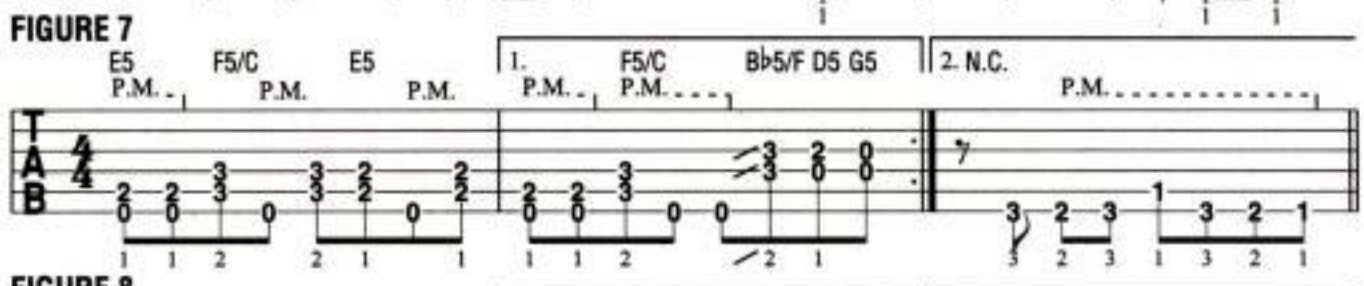
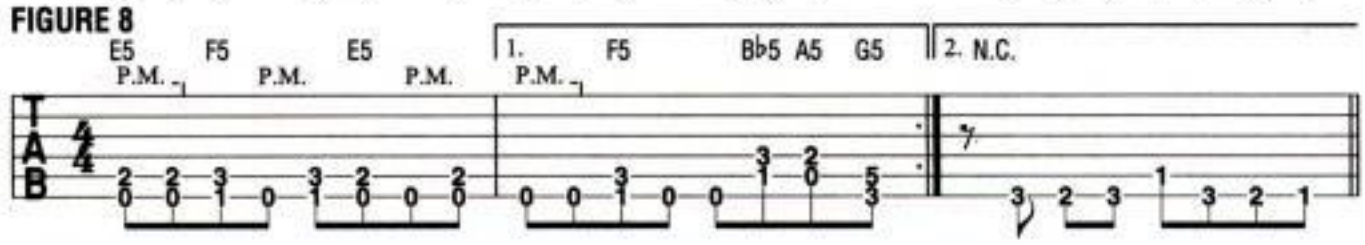


FIGURE 8



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FIRE AND ICE

EXECUTION AND CONTRAST, BLACK-METAL STYLE



IN LAST MONTH'S COLUMN we discussed the importance of incorporating attitude and passion into your playing. In this issue, I'd like to look at another crucial element in this pursuit: *execution*. If you ask a group of guitarists to each play the same exact riff, you'll get many different expressions of it. Whether it's simple or complicated, fast or slow, or extreme metal or classic rock—a guitarist can play the same sequence of notes and chords, but what comes out of the speakers will vary greatly depending on the performer. That's because it's all about the execution.

Throughout my career, I've heard people say things like, "It's not what you play but how you play it," "less is more" and or even, "it's all about the blues." Well, none of these slogans really apply when playing black metal. Admittedly, I often work with the less-is-more approach, but no one really believes me when they hear the end result. And most often, when it comes to extreme metal, it's "more" and not so much "less." This is why it's all the more important to emphasize the dynamic nuances in your playing in order to make these details cut through the wall of sound.

To illustrate this point, I've written out a typical hard-rock riff in A minor (see **FIGURE 1**). You could, like a good little choirboy, play this riff exactly as written here, or you could beef it up, big-hair stadium style, by adding a touch of damping (also known as palm muting), some slides and attitude, as demonstrated in **FIGURE 2**. You could also choke the strings, add extreme vibrato and harmonics, or improvise some trills. It's a simple riff, so go ahead and try all the variations you can imagine. Some will make your grandma politely applaud your skills, while others will induce some serious, synchronized headbanging. It is all up to you...and your execution!

Another concept crucial to writing good riffs is *contrast*. I've found that many simple, powerful riffs rely heavily upon quick shifts in technique to reach their full potential. To examine this concept of contrast, let's take a look at the shifts between damped staccato notes, ringing chords and legato runs in the opening riff from the song "Invocation," from my solo record, *The Adversary*, shown here in **FIGURE 3**. I've transcribed both guitar parts here, but unless you have a seven-string you're better off focusing only on the Gtr. 1 part.

The open, low-E 16th notes in bars 2-4 are alternate picked with a fair amount of palm muting, whereas the subsequent Dm6/A chords are strummed with downstrokes and should sound "open" and ringing. The use of consecutive downstrokes on these chords in bars 5 and 6 is especially important, as this underlines the intensity of this passage. (In the original arrangement the snare drum also marks these chord repetitions.) So far there are two contrasting elements in the first six bars; the damped E string groove and the abrupt, bright "stabbing" chords. Bars 7-9 introduce yet another contrast, rounding off the phrase with a legato run going from an open E string and ending on an E two octaves higher in bar 10. This leads into a repetition of the initial motif and the harsh chord stabs for another five bars. The part ends with a variation of the legato run, going back down for a cadence.

When playing this riff, try to emphasize the contrasts in order to make the different elements stand out. As I discussed in my previous column, you could also apply the "symphonic orchestra" concept: make the chords stab like a brass section and the legato runs flow like bowed orchestral strings.

Check in next month for a focus on the *real* pulse of the "blast-beat" riff. ❐

ON DISC

IHSAHN is a founding member of black metal band Emperor and teaches guitar to budding metalheads in his hometown of Notodden, Norway. His new solo album, *angL*, was released in May 2008 on Candlelight Records. For more information check out www.mnemosyne.no/news.

FIGURE 1 hard rock riff in A, played "straight"
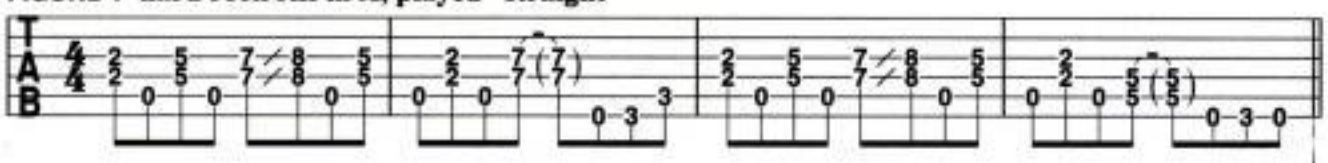


FIGURE 2 same riff, played with "attitude"

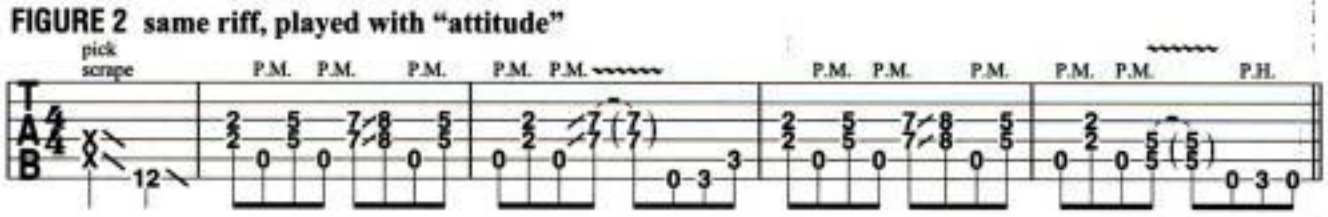
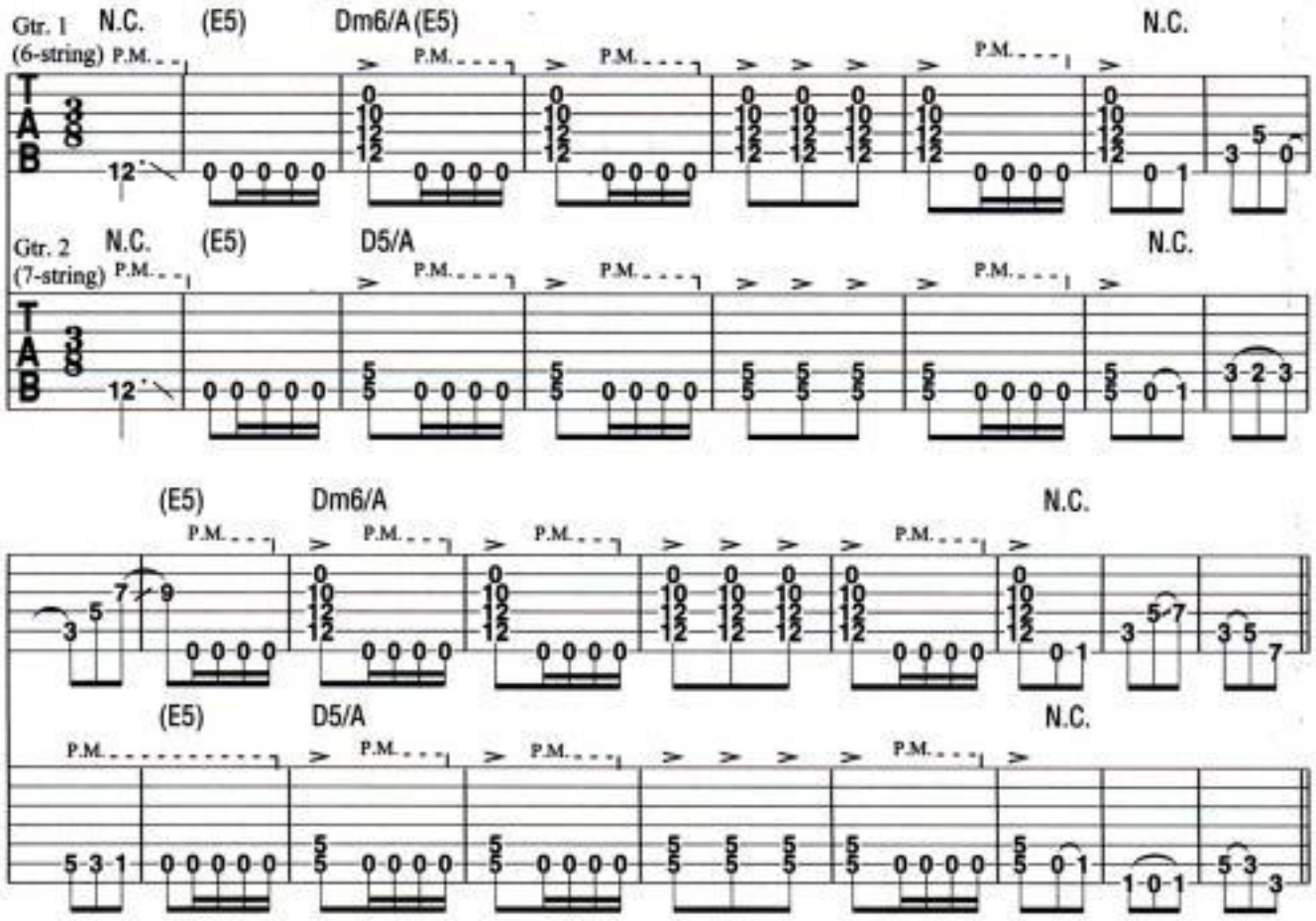


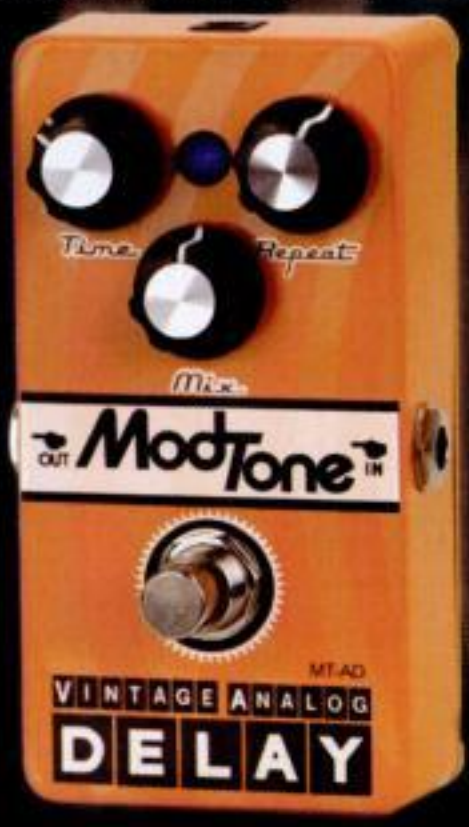
FIGURE 3 "Invocation" opening riff



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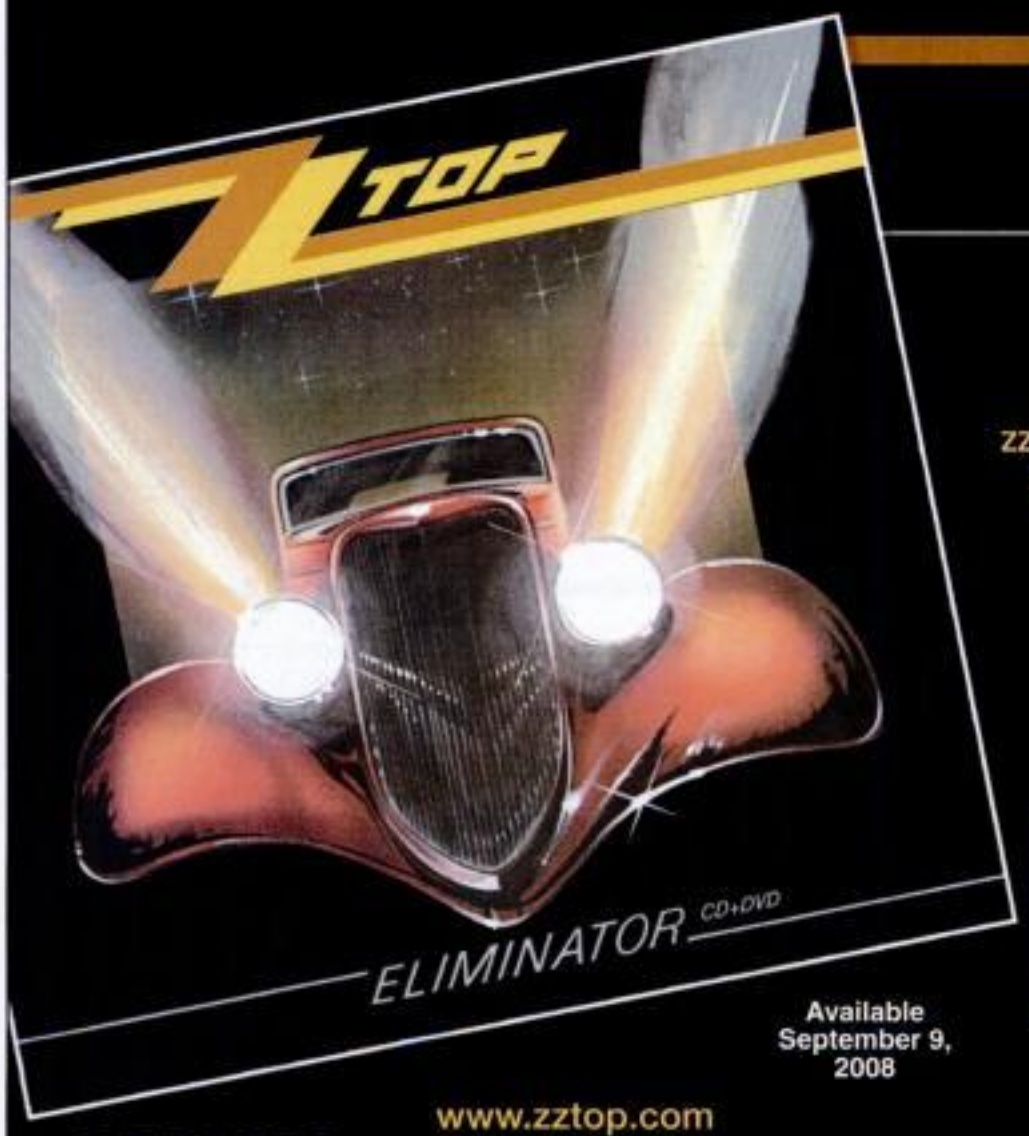
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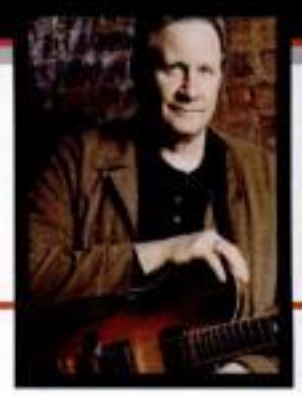
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MADE FOR GUITAR

COOL AND UNUSUAL USES FOR THE MINOR PENTATONIC SCALE



THIS MONTH I'M GOING TO teach you three improvisation devices that use the five-note minor pentatonic scale. I'm going to show you how this scale relates to three different seventh chord qualities common in jazz harmony and demonstrate a cool way to use it to create cohesive, dramatically building lines when soloing over a cyclical, ii-V-I-VI progression.

FIGURE 1 illustrates the standard fifth-position "box" fingering pattern for the A minor pentatonic scale (A C D E G) that rock, blues and jazz guitarists learn early on, and the same pattern moved up chromatically (one fret at a time) to eighth position, through B♭ minor pentatonic (B♭ D♭ E♭ F A♭), B minor pentatonic (B D E F♯ A) and C minor pentatonic (C E♭ F G B♭). **FIGURE 2** is an improvised solo for which I created melodies using these four neat, compact box patterns in this same ascending sequence over a repeating ii-V-I-VI chord progression in the key of C: Dm7 G7alt Cmaj7 A7alt. (As you recall from previous columns, the designation "alt" means that the fifth and ninth are either flatted or sharped.)

Notice that as the chords progress through the cycle of fourths, the scale moves up chromatically. Here's how the four pentatonic scales relate to the chords: Over Dm7 (bars 1, 5 and 9) I'm playing A minor pentatonic, which, relative to the chord's D root, gives me the fifth (A), flat seventh (C), root (D), ninth (E) and fourth, or 11th (G), resulting in a cool Dm11 sound. Over G7alt (bars 2, 6, 10 and 14), I simply shift the underlying fretboard box pattern up one fret to B♭ minor pentatonic, the notes of which give me all the musically compelling altered-dominant tension tones relative to G—the sharp nine (B♭), flat five (D♭), sharp five (E♭) and flat nine (A♭), plus the dominant seventh (F). Over Cmaj7 (bars 3, 7, 11 and 15), I shift up another fret to B minor pentatonic, which, when played over a C bass note, yields an exotically beautiful Lydian sound, with the major seventh (B), ninth (D), third (E), sharp fourth/11th (F♯) and sixth (A). Over A7alt (bars 4, 8, 12 and 16), I shift up one more fret to C minor pentatonic, which produces the altered-dominant tones sharp nine (C), flat five (E♭), sharp five (F), dominant seventh (G) and flat nine (B♭).

One nice thing about the pentatonic scale is that it has more "space" within an octave than the more densely populated seven-note scales and thus has a more "open" sound that you can use to create interesting, angular lines. Its fretboard box patterns also lend themselves well to building lines in fourths and using trills, as I demonstrate in **FIGURE 2**.

To summarize, we have three new devices for improvising with the minor pentatonic scale: Over a minor seven chord, use the minor pentatonic scale rooted a fourth below; over an altered dominant chord, play the minor pentatonic scale a minor third (three half steps) higher; and over a major seven chord, use the minor pentatonic scale rooted a half-step below.

A cool thing to do when soloing over a one-chord rock or funk vamp is to start out conventionally by playing harmonically "inside" blues licks using the minor pentatonic scale based on the chord's root, then shift the scale up a minor third to get the "outside" altered-dominant sound, as I demonstrate in **FIGURE 3**. Notice how I create an interesting cycle of tension and release by alternating two bars of G minor pentatonic with two bars of B♭ minor pentatonic, which creates the harmonic tension.

FIGURE 1

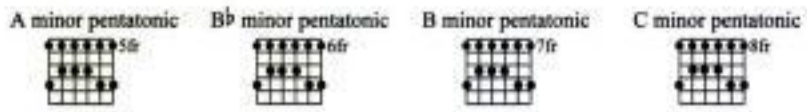


FIGURE 2

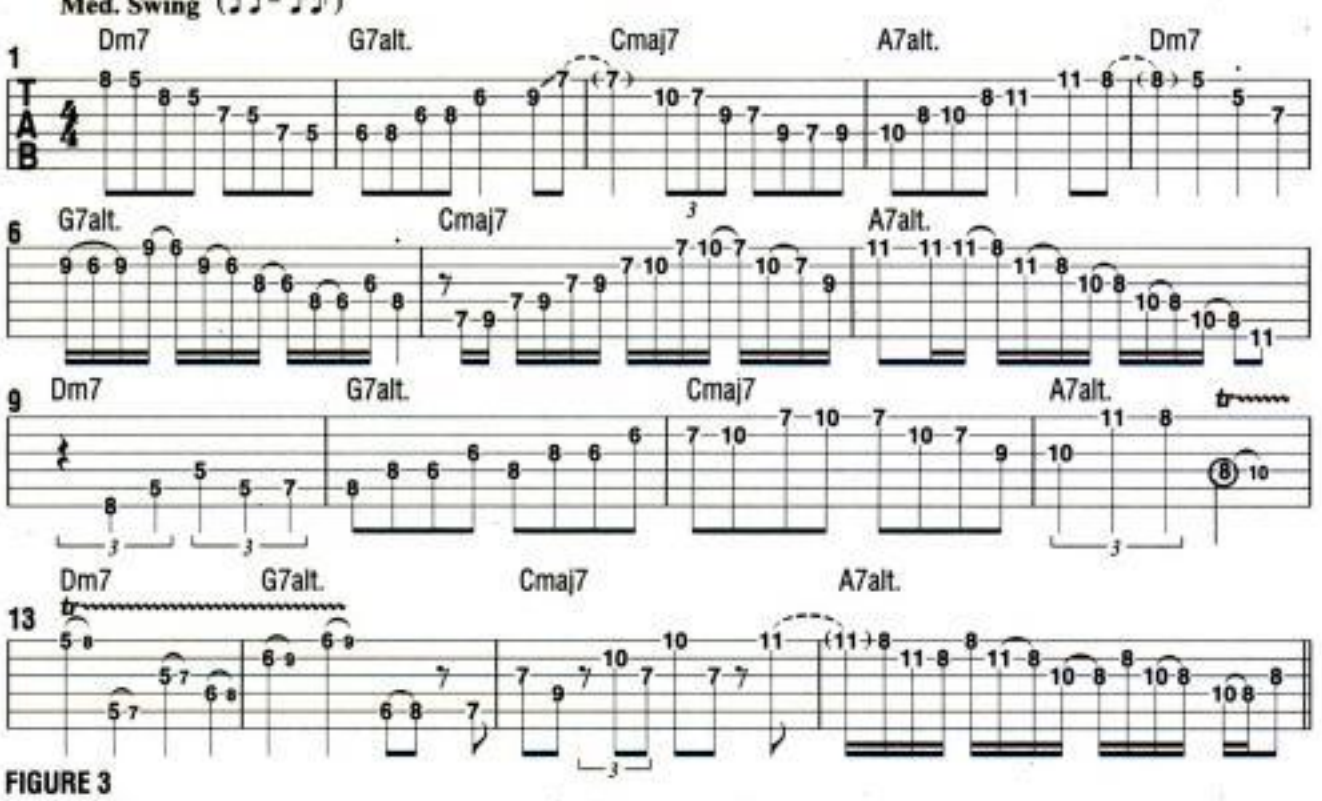
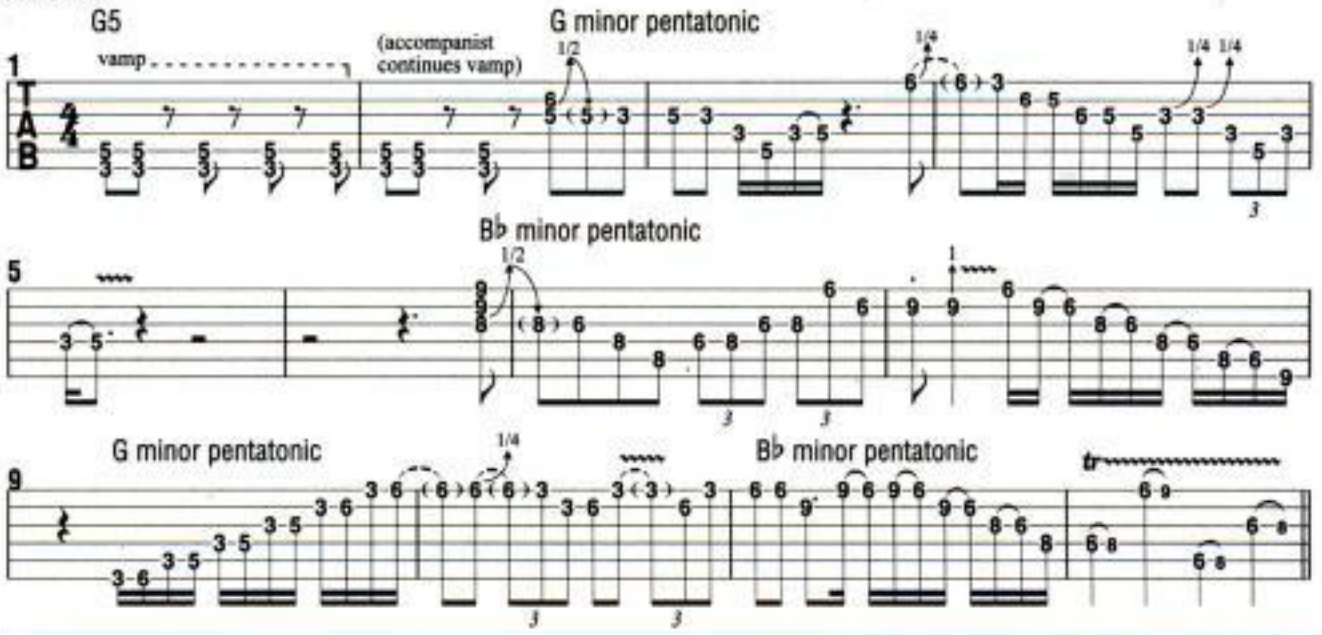


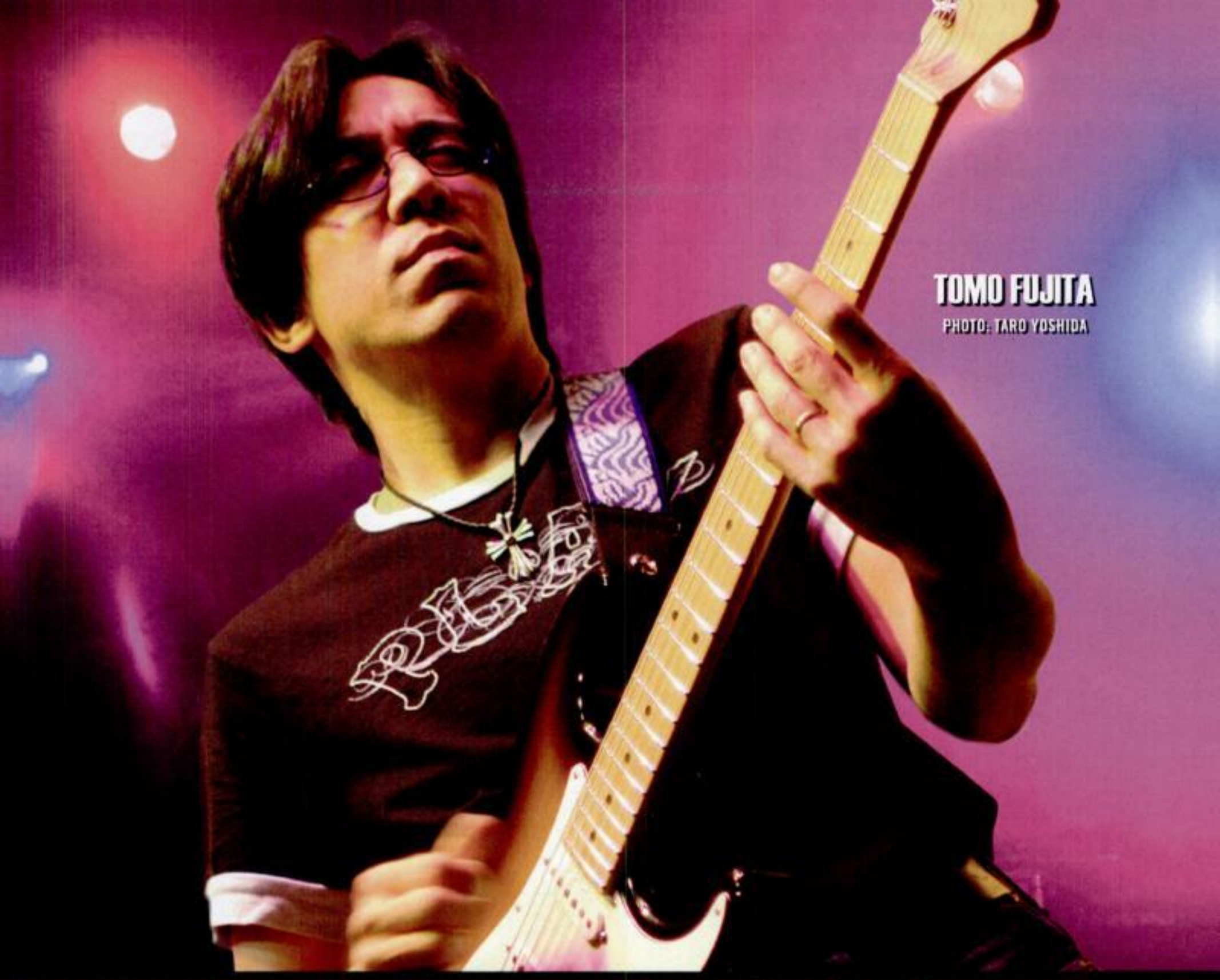
FIGURE 3



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CALL AND RESPONSE

A MUSICAL CONVERSATION WITH YOURSELF

KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.



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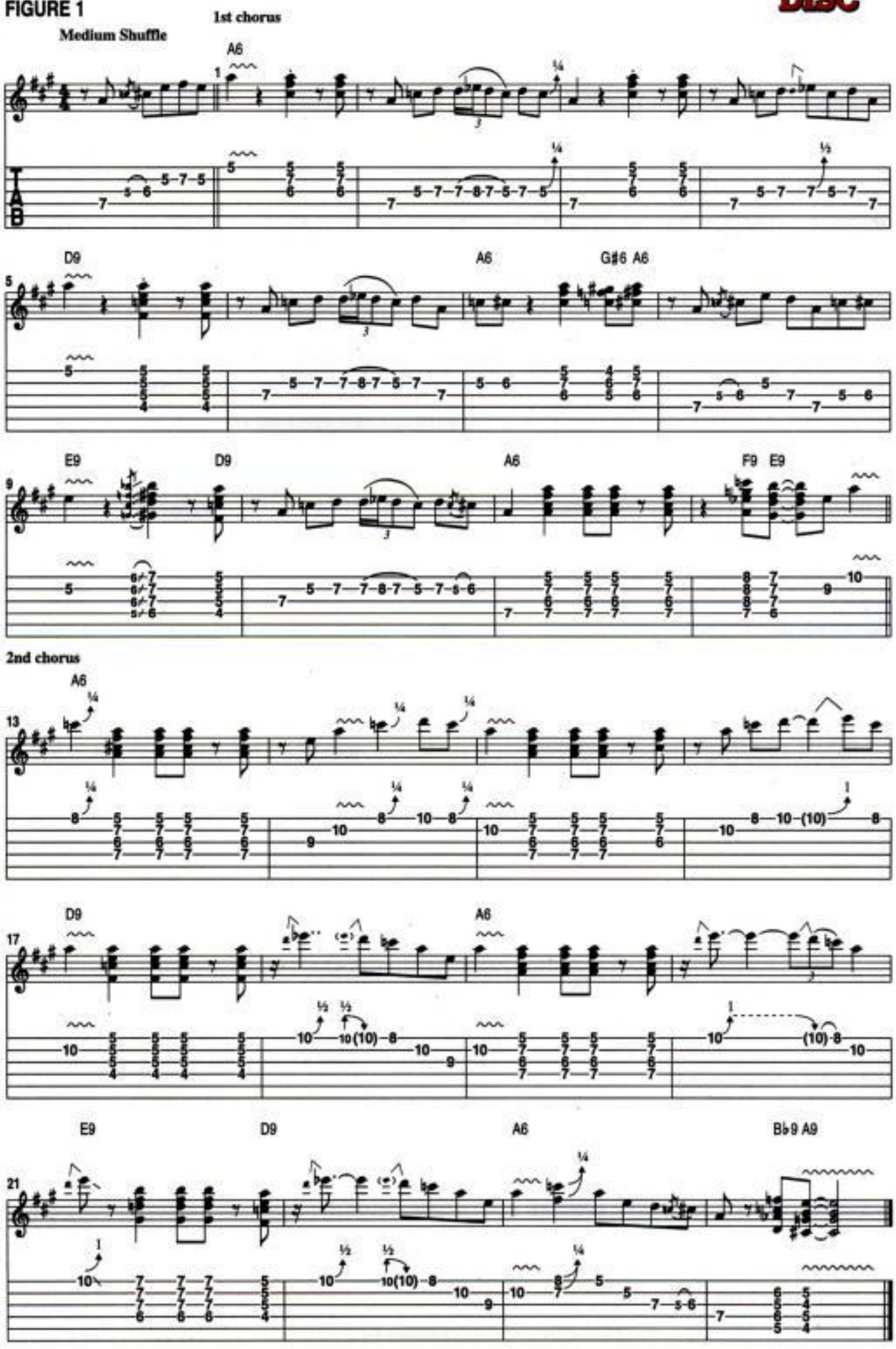
ONE OF THE GREAT THINGS about a well-executed blues solo is the amount of emotional mileage that is extracted from a narrow range of notes, just through slight variations in timing and touch. To get so much from so little requires both great attention to detail and a strong sense of musical organization. Ironically, the desired result is a performance that the listener perceives as "natural."

The classic template behind natural blues phrasing is the *call-and-response* pattern, a sort of musical question-and-answer session. In many classic blues arrangements it is framed as a conversation between instruments, with one "voice" represented by a soloing guitar or saxophone and the other by a repeating horn-section riff. Today, horn sections are a rare luxury, but you can get a lot of bang out of a lick by managing the same sort of back-and-forth interplay on your own.

FIGURE 1 is a two-chorus solo over a 12-bar blues in the key of A. Each phrase is arranged so that a brief, single-note lick is answered by a short, horn-section-style chord riff, with both parts designed to be played by one guitar. Learn each side of the conversation separately before you tackle the whole thing sequentially. First, the "horn riff" is a punchy, syncopated pattern that repeats every other bar. In the first chorus (bars 1-12), keep it mellow by plucking the chords with your fingers; in the second chorus (beginning in bar 13), kick things up a notch by strumming with the pick.

Next, concentrate on the single-note licks. The first chorus consists of two alternating phrases that vary only slightly, while the second chorus opens up with aggressive string bends and sustained notes. After you're able to play the chords and licks separately, put them together. Start slowly and build up speed until you can switch between "roles" without breaking tempo. Once you get the hang of it, you can evolve the concept indefinitely. Plug in different licks, vary the chord riffs, or leave the chords out altogether and just let the spaces "breathe" on their own. Who knew that talking to yourself could be so rewarding?

FIGURE 1



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SURROUND SOUND

DJANGO'S USE OF APPROACH TONES AND SURROUNDING-NOTE FIGURES

ON DISC



WE RECENTLY LOOKED AT Django Reinhardt's penchant for favoring minor sixth (m6) chord voicings, and in last month's column I demonstrated some solo licks indicative of his style within the context of a minor blues chord progression that offer insight into his approach to soloing over these chords. This month, I've detailed a slightly more complex approach to soloing over the same progression by employing two standard jazz improvisation techniques: *approach tones* and *surrounding-note figures*.

FIGURE 1 illustrates an improvised solo played over a 16-bar A minor blues progression, beginning with a pickup bar that starts on the ♭VI (flat six) chord, F7, played over beats one and two, moving to the V (five) chord, E7, over beats three and four. This opening phrase is based mostly on the notes of an E major triad (E G♯ B), and I begin with an *approach tone*, playing D♯, one half step below E, as a way to kick off the ascending E major arpeggio that follows.

The approach tone in this initial phrase is *below* the target note. I also like to use approach tones that are positioned *above* the target note; in bars 2 and 4 (not counting the pickup bar), I use a B♭ note (second string/11th fret) as an approach tone to A, first prebending it up one half step to B then releasing it to B♭ as a way to approach the target note chromatically in two half-step increments.

Bars 11 and 12 exemplify what's often referred to as the *surrounding-note concept*, as I utilize both upper and lower approach tones to dance around a target note, in this case A: through beats three and four of bar 11, I descend chromatically from B to B♭ to A, and in bar 12 I bring the lower approach tone, G♯, into play with a B♭-A-G♯-A sequence, in essence "circling," or "dancing around," the A target note.

Listening to Django's recordings will reveal a great many examples of surrounding-note figures along the lines of the phrase shown in **FIGURE 2a**, which is played over Am6. If we think of the target notes as the notes of an A minor arpeggio (A C E), the surrounding notes are located just above and below those notes and are utilized as a way to "set up" these harmonically defining chord tones. **FIGURE 2b** is played over Dm6, so the target notes are the notes of a D minor triad (D F A) and the surrounding notes are, just as one would imagine, the notes that surround these chord tones on either side, above and below.

Django would also take this approach with major chords. To me, the idea is to outline the chords and the harmonic content clearly with the single-note phrases and then bring in some of these "color" tones to add spice to a line and fill it out rhythmically. Laying down the chord tones first offers the ear a clear context, which will then lend the color tones more weight and contrast. You can take this concept as far out as you like, but my ear tends to gravitate toward simpler, less elaborate melodies that are not too "outside" the harmonic context. ❐

JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

FIGURE 1

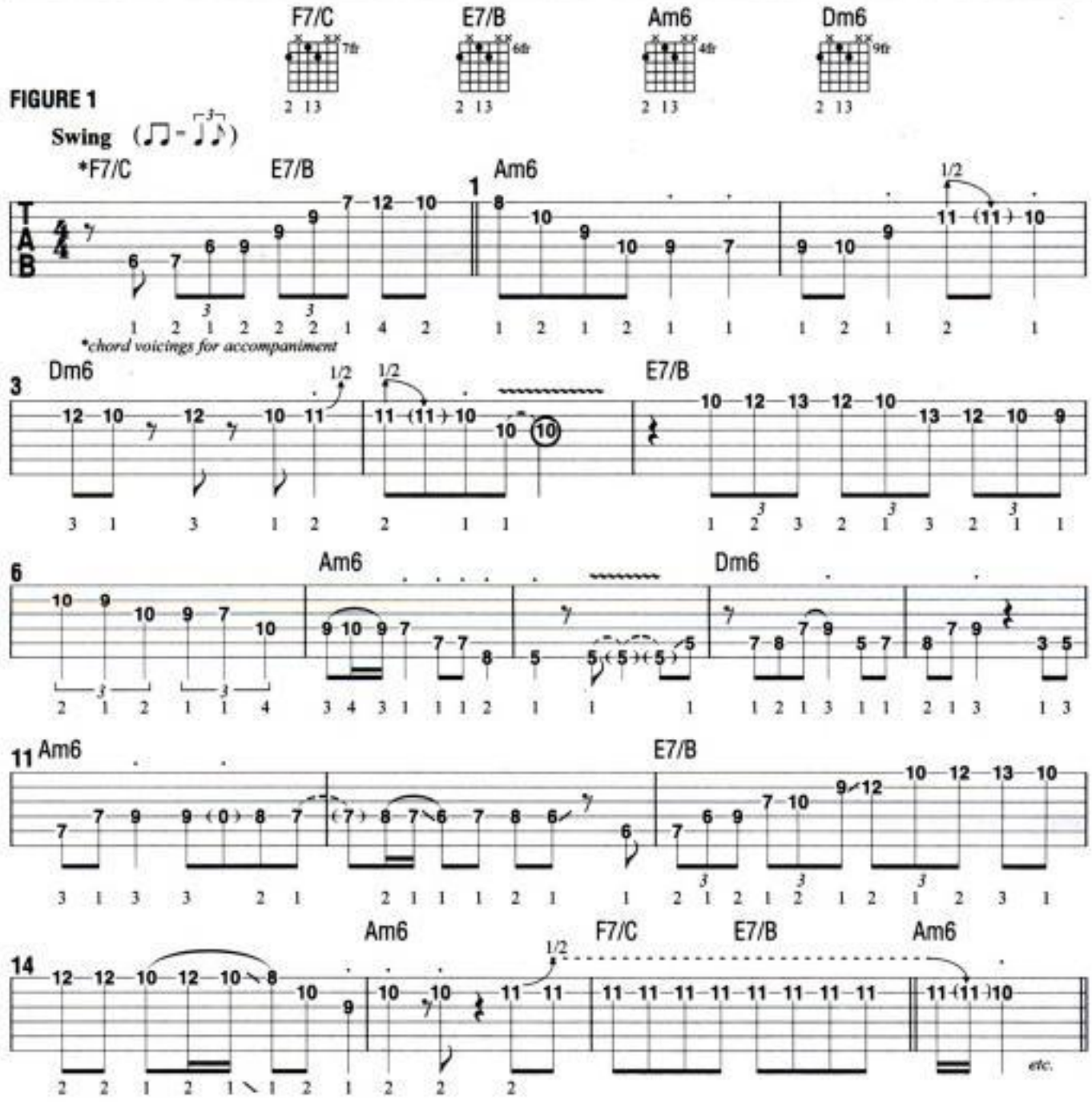
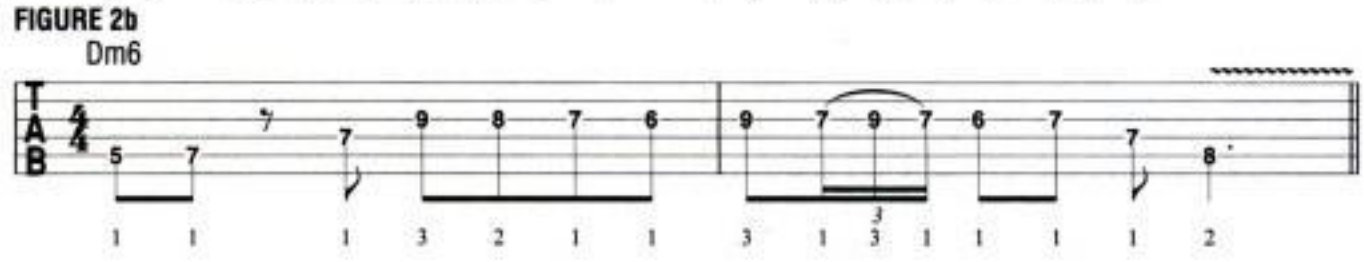


FIGURE 2a
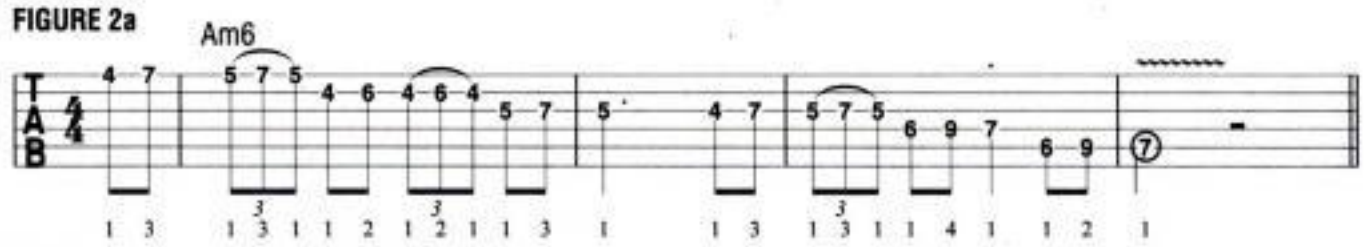


FIGURE 2b



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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Train Kept A Rollin'" - Aerosmith



OD-3

"The Thrill Is Gone" - B.B. King



FDR-1

"The Test That Stumped Them All" - Dream Theater



DD-7



MD-2

"Creep" - Radiohead



CE-5



TR-2



MT-2

"Afterlife" - Avenged Sevenfold



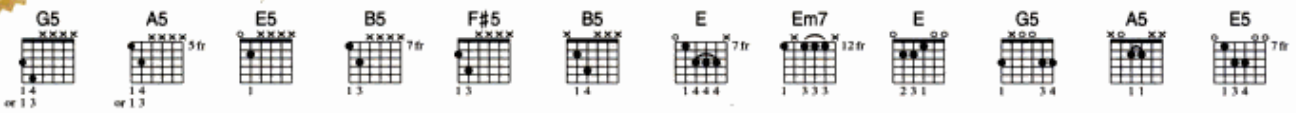


Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"THE TRAIN KEPT A ROLLIN'" AEROSMITH

As heard on **GET YOUR WINGS** (COLUMBIA)
Words and Music by **Tiny Bradshaw, Lois Mann and Howie Kay** ★ *Transcribed by* **Alex Houton and Michael DuClos**



A **Intro** (0:00)
Free Time

Gtr. 1 (elec. w/dist.) N.C.
let ring
*H
let ring
let ring
H
w/bar

*Quickly hammer bottom note after pulling off to the open B string.

B **1st Guitar Solo** (0:10)
Moderately ♩ = 102

Gtr. 1 (w/slap-back echo) G5
let ring
A5
½
*Gtr. 2 (elec. w/dist.)
(repeat previous bar)
*two gtrs. arr. for one
Bass
Bass Fig. 1

1. Well on the

G5 A5 B5 A5 G5 F#5 G5

end Bass Fig. 1

Fill 1 (0:24)
Gtr. 1

Fill 2 (0:36)
Gtr. 1

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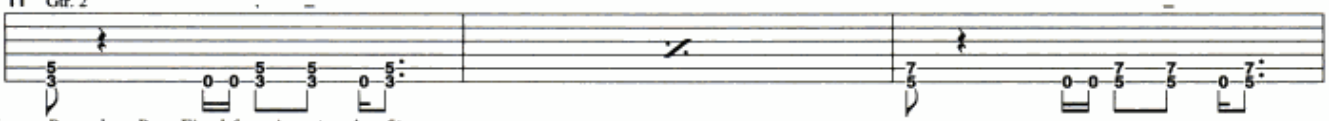
C **1st and 2nd Verses** (0:24, 1:06)

train I met a dame She was rather handsome We kinda looked the same She was pretty from New York City I'm
(2.) long sweet little woman get along On your way get along sweet little woman get a-

G5 A5

Gtr. 1 plays Fill 1 on 1st Verse (see previous page)
Substitute Rhy. Fig. 1 on 2nd Verse (see bar 23)

11 Gtr. 2
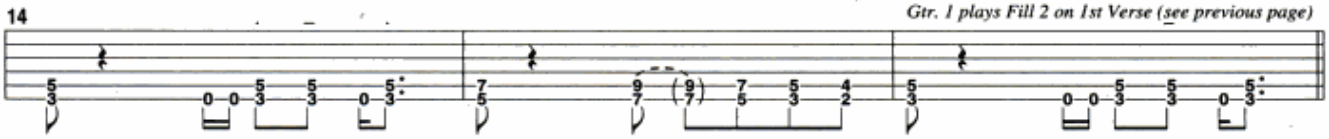


Bass plays Bass Fig. 1 four times (see bar 5)

2nd time, skip ahead to **F**

walkin' down that old fair lane I'm in heat I'm in love but I just couldn't tell her so I said
long On your way I'm in heat I'm in love but I just couldn't tell her so no no

G5 A5 B5 A5 G5 F♯5 G5

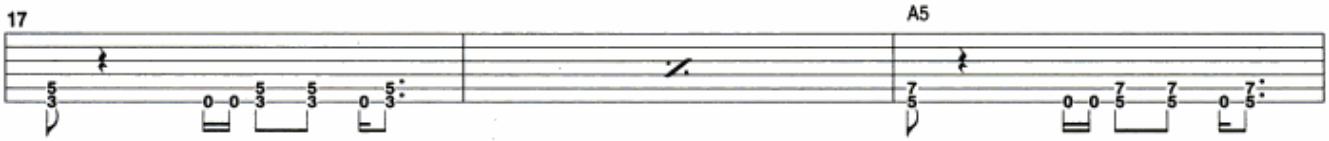
14 *Gtr. 1 plays Fill 2 on 1st Verse (see previous page)*



D **1st Chorus** (0:38)

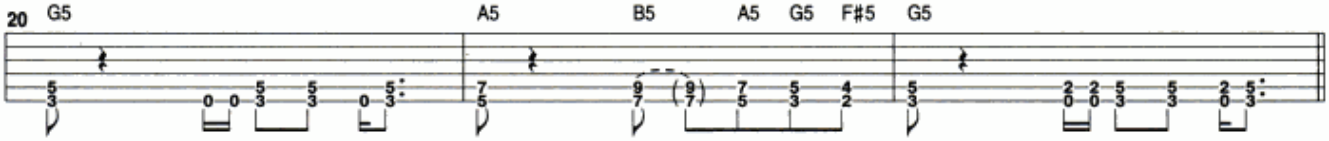
train kept-a rollin' all night long train kept-a rollin' all night long train kept-a rollin' all night long

17 A5



train kept-a rollin' all night long with a heave and a ho but I just couldn't tell her so no no

20 G5 A5 B5 A5 G5 F♯5 G5

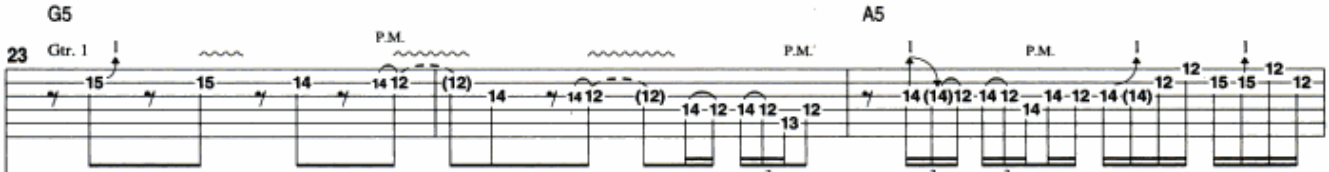


E **2nd Guitar Solo** (0:52)

no

G5 A5

23 Gtr. 1



Gtr. 2
Rhy. Fig. 1

N.H.

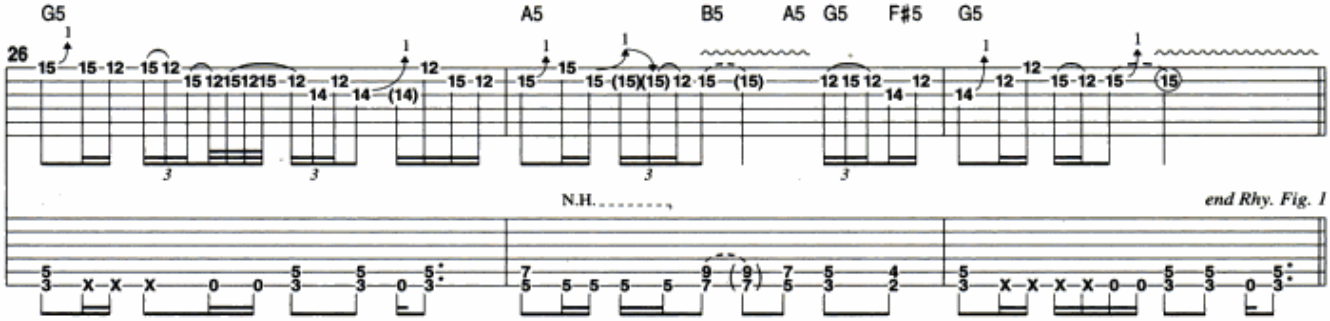
pitch: E

go back to **C** *2nd Verse*

2. Well get a-

G5 A5 B5 A5 G5 F♯5 G5

26
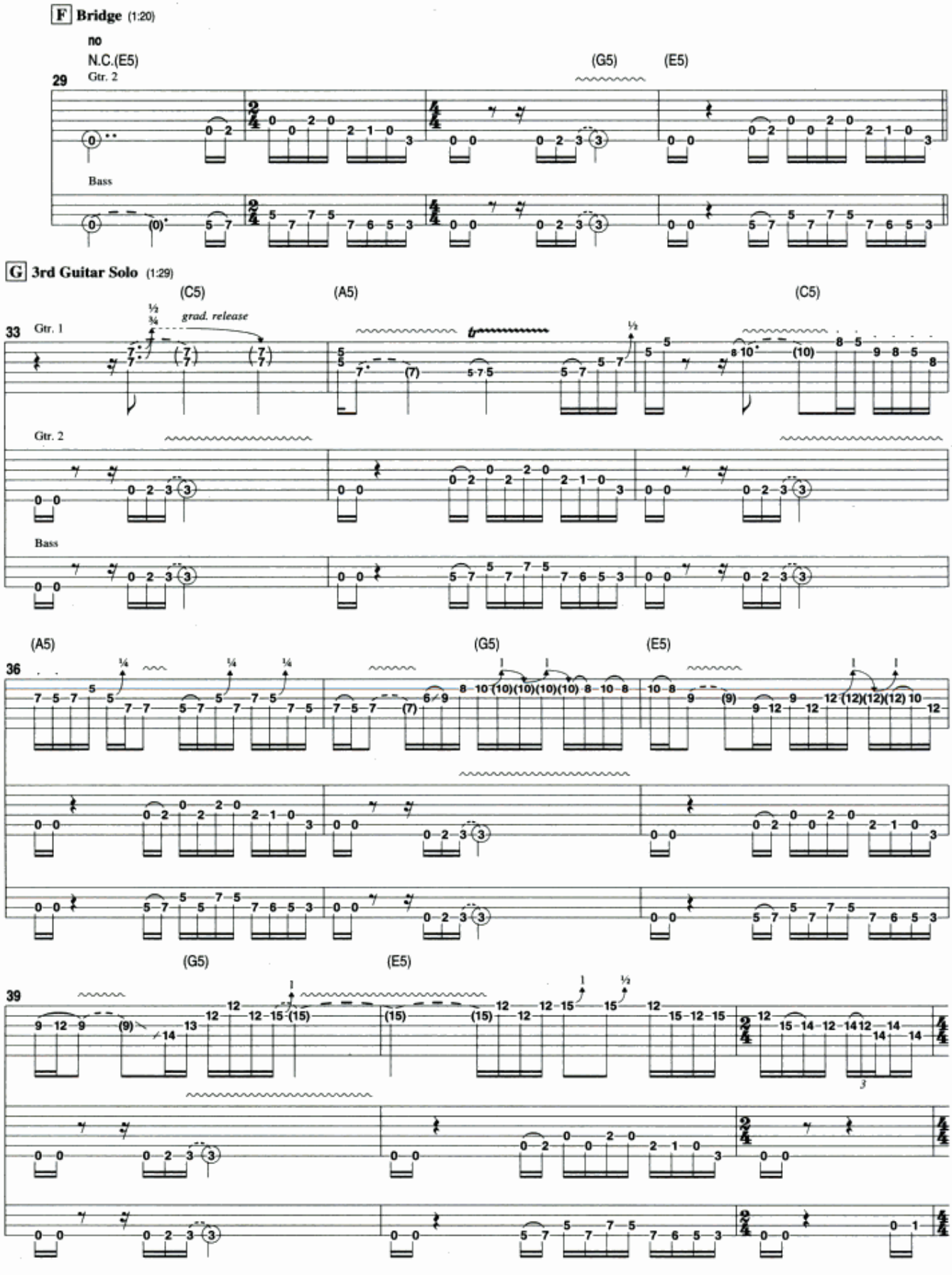


N.H.

end Rhy. Fig. 1
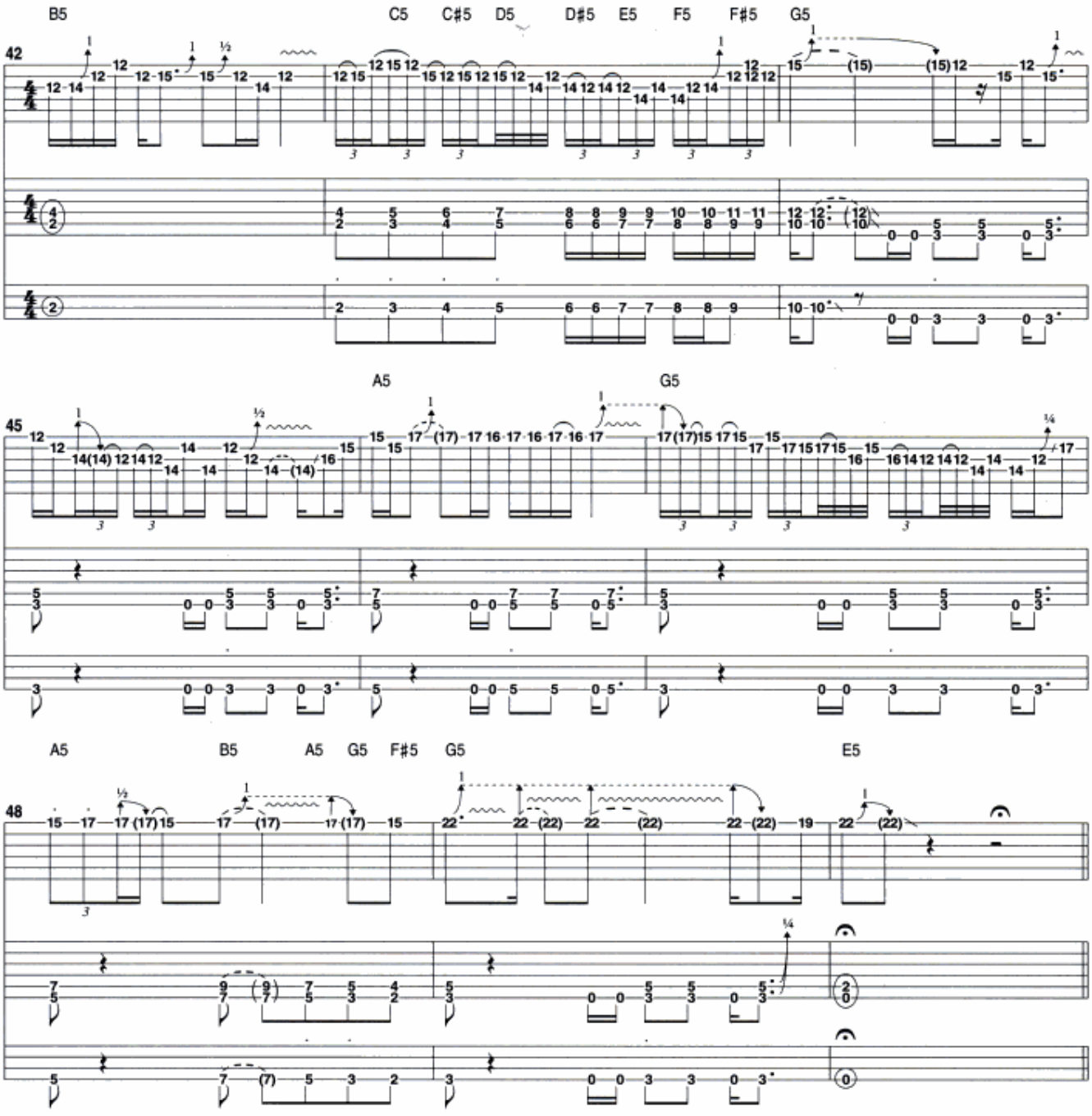
pitch: E

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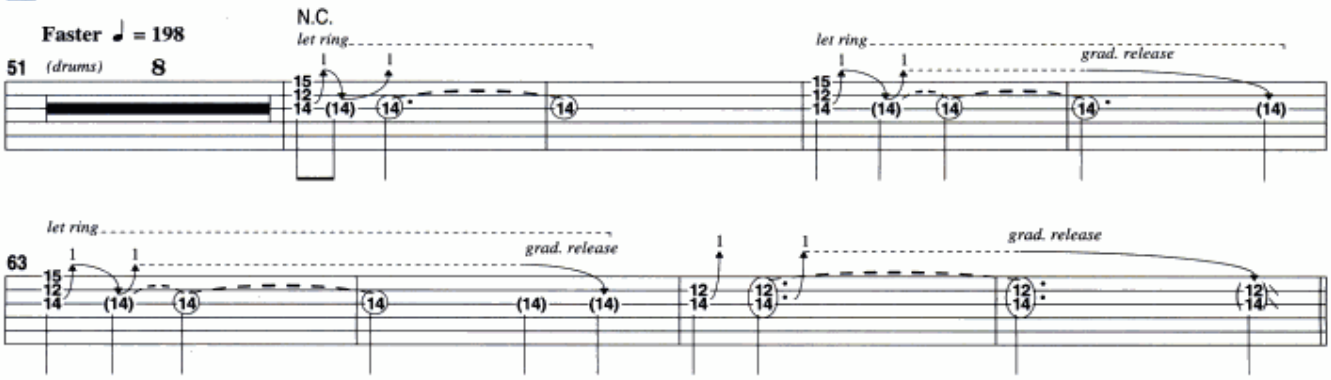
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H **1st Interlude/"Live" Section** (2:15)



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I **3rd Verse** (2:36, 2:51)

(vocals enter on repeat)

train I met a dame She was rather handsome but kinda looked obscene but she was

G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

67 Gtr. 2

Bass

Bass Fig. 2

pretty from New York City I'm walking down that old fair lane I'm in heat

A5 E5 A5 E5 A5 E5 A5 E5 A5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

71 P.M.

I'm in love but I just couldn't tell her so (1st time) Yeah on the (2nd time) I said

A5 N.C.(B5) A5 G5 F♯5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5

Gtr. 1 plays Fill 3 second time (see below)

slight vib. P.M.

75 (7) (7)

end Bass Fig. 2

J **2nd Chorus** (3:06)

train kept-a rollin' all night long train kept-a rollin' all night long train kept-a rollin' all

G5 E5 G5 E5 G5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 E5 A5 E5 A5 E5

79 *Rhy. Fig. 2*

Bass plays Bass Fig. 2 three times (see bar 67)

night long train kept-a rollin' all night long With a heave with a ho but I

A5 E5 A5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 B5 A5 G5 F♯5

84 (7) (7)

Fill 3 (3:05)
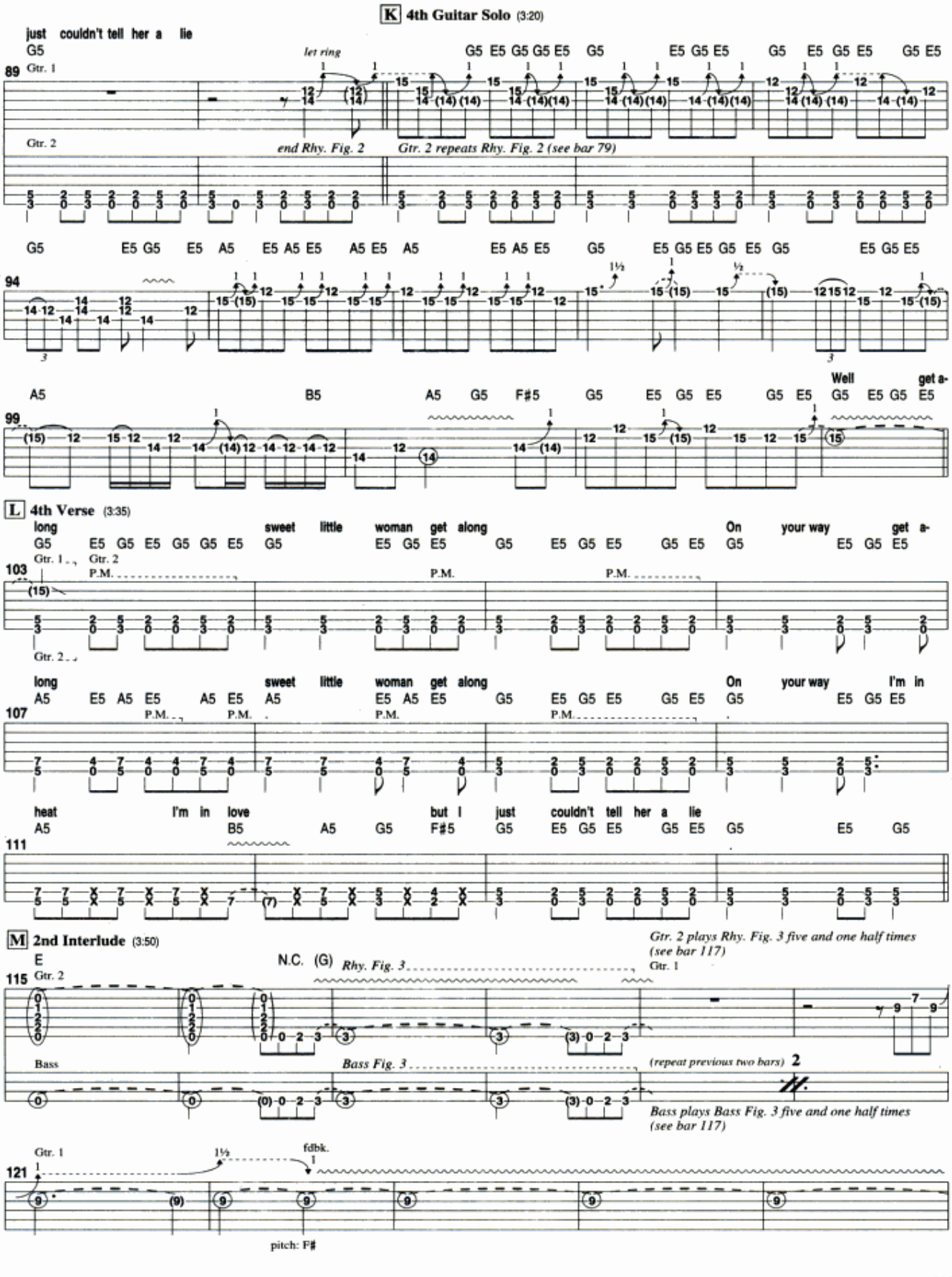
Gtr. 1 G5 N.C.

Rhy. Fill 1a (4:09)

Gtr. 2

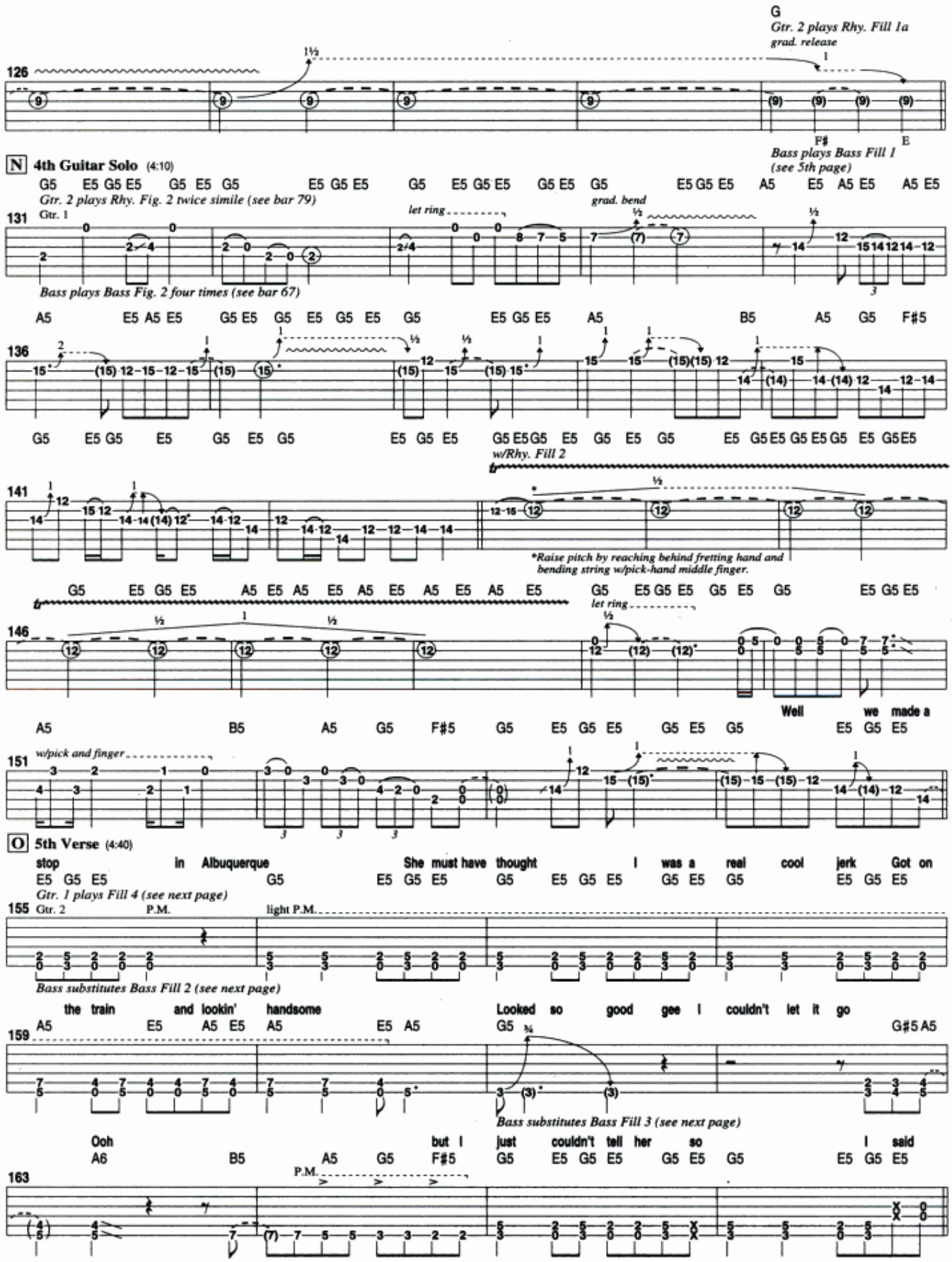
Bass Fill 1 (4:09)

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P 3rd Chorus (4:55)

train kept-a rollin' all night long train kept-a rollin' all night long train kept-a rollin'
G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 E5 A5 E5 A5 E5
Gtr. 2 plays Rhy. Fig. 2 (see bar 79)

167 Gtr. 1

all night long train kept-a rollin' all night long I'm in heat I'm in love but I just couldn't tell her
A5 E5 A5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 A5 B5 A5 G5 F#5 G5 E5 G5 E5 G5 E5

172

Free Time (5:10)

Q Outro (5:13)
Previous Tempo ♩ = 198

w/Rhy. Fill 3
G5 E5 G5 E5 Esus4
Gtr. 1 *grad. bend* w/fdbk. (pitch: G)

178

Gtr. 2

Bass

E *(play 4 times)* Em7 *(play 3 times)* N.C. G5 A5

182 Gtr. 1 P.M. P.M.

Bass *(play 4 times)* *(play 3 times)*

Freely (5:27)

187 E5

Rhy. Fill 2 (:)
Gtr. 1 G5 E5

Fill 4 (4:40)
Gtr. 3 E5

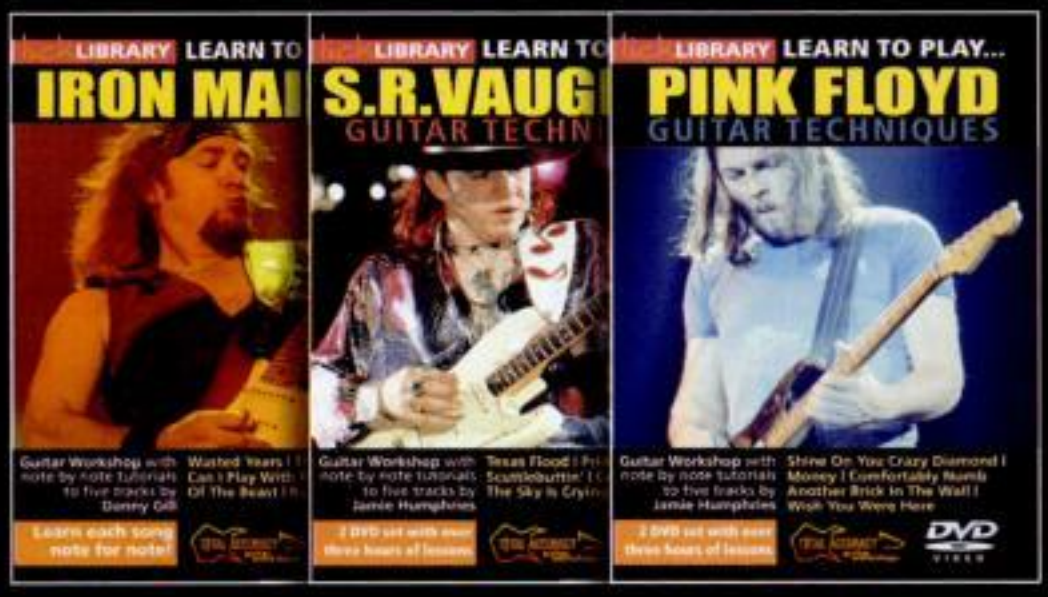
Bass Fill 2 (4:40)

Bass Fill 3 (4:48)

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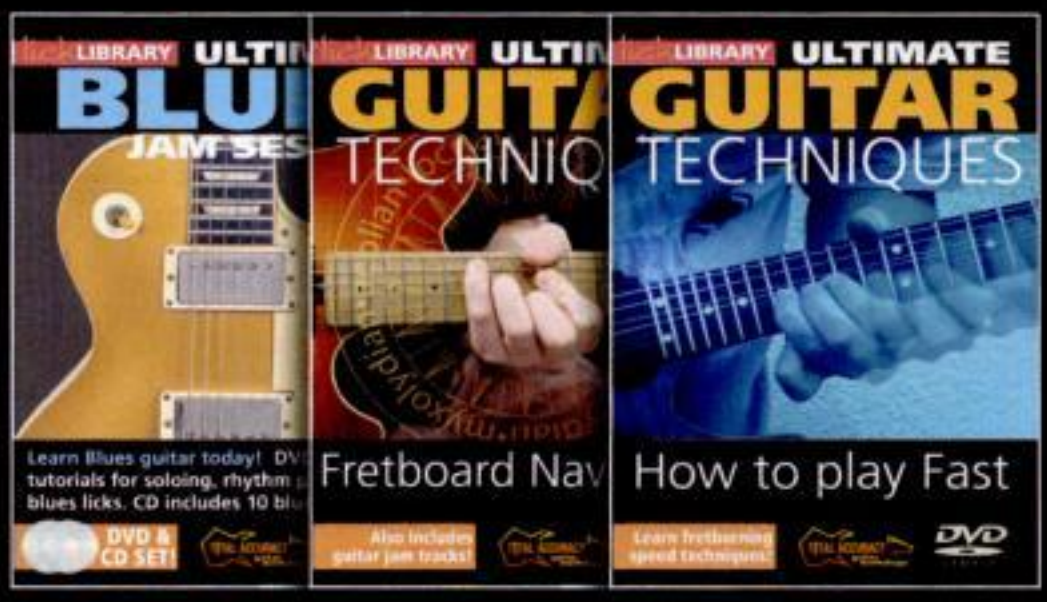
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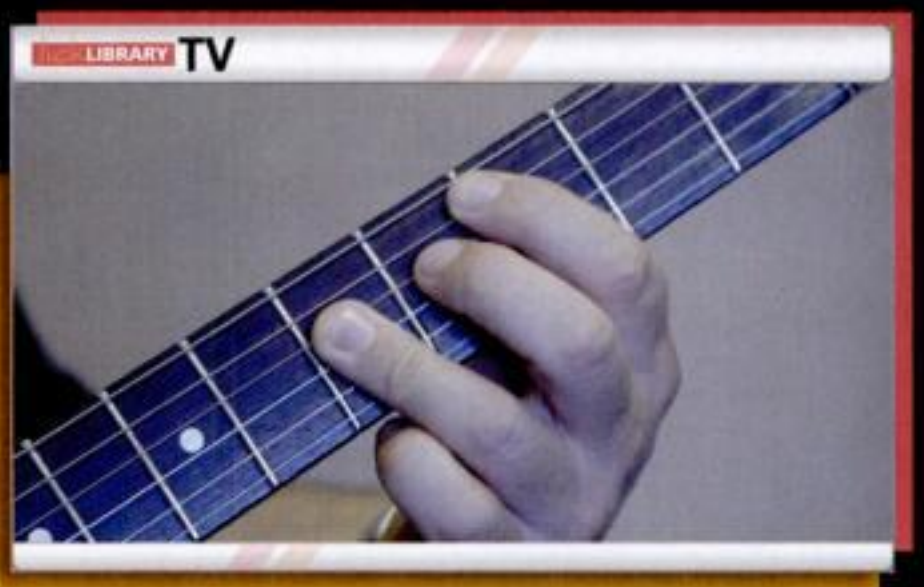
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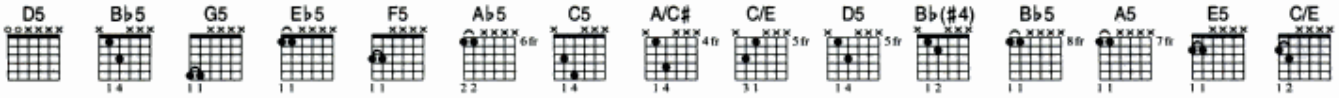
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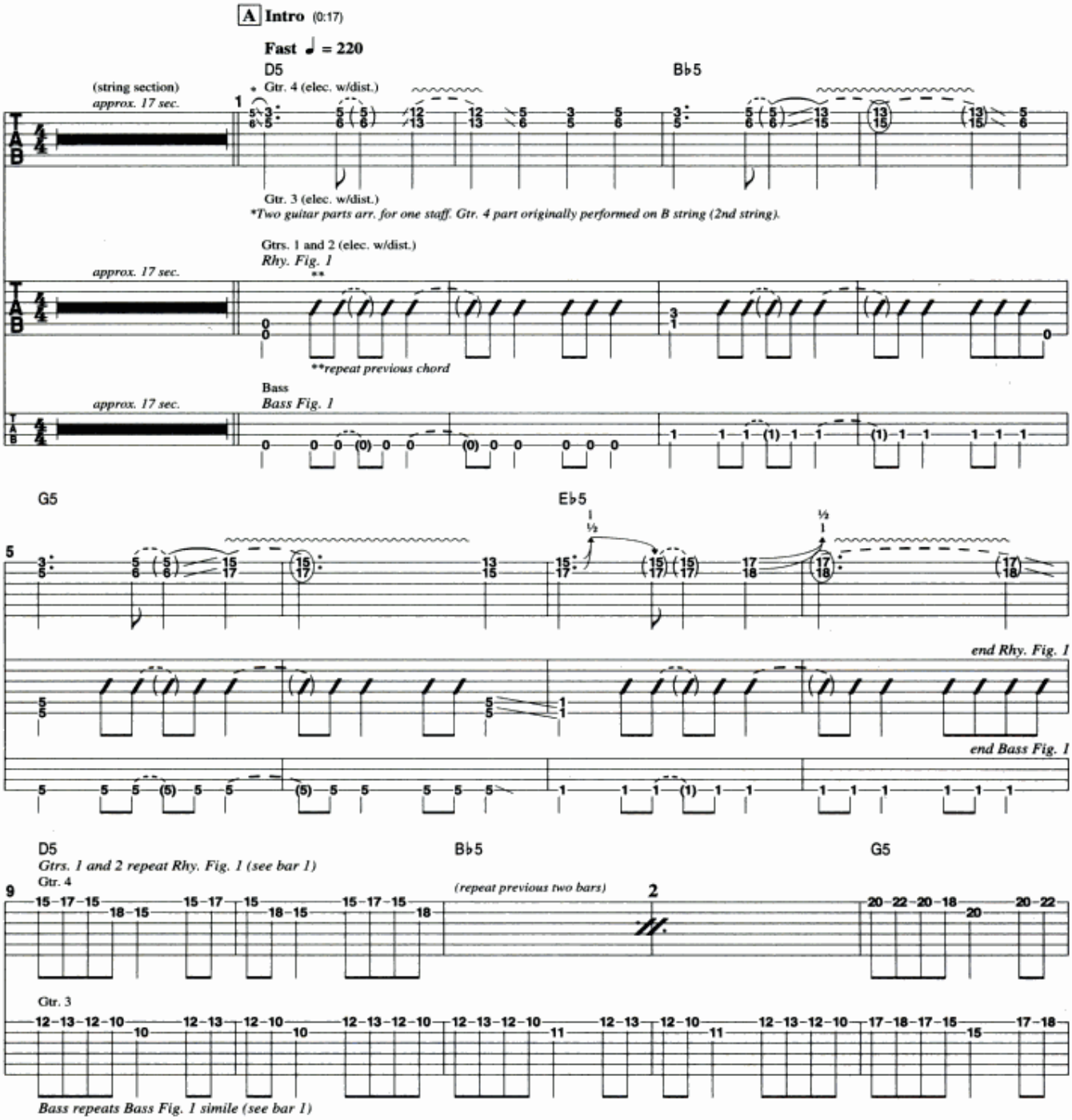
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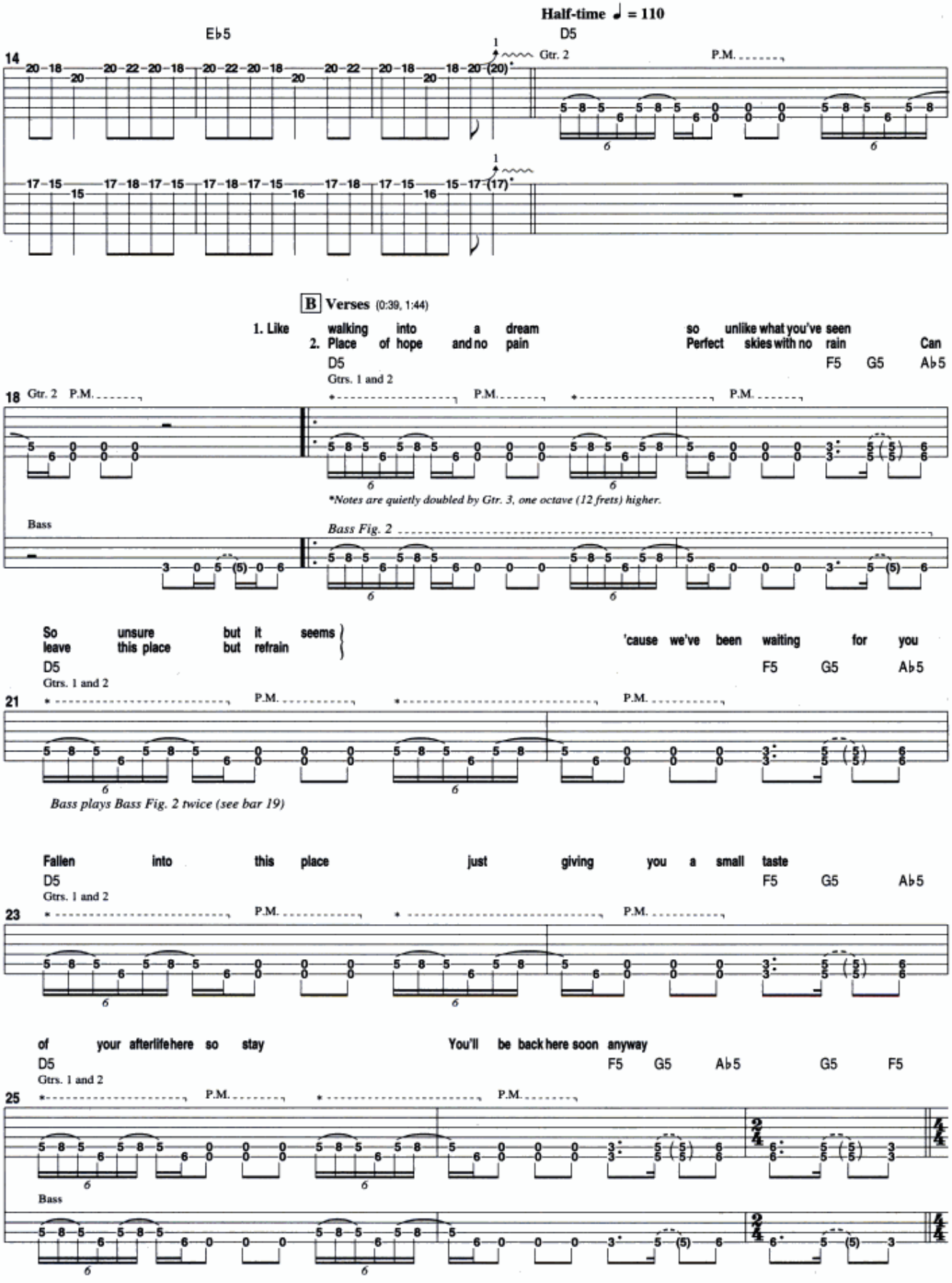
Words and Music by **Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker** ✶ *Transcribed by* **Jeff Perrin**

Guitars are in drop-D tuning (low to high, D A D G B E).
Bass tuning, low to high: D A D G.





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C **Pre-chorus** (0:58, 2:02)

Original Tempo ♩ = 220

I see a distant light
This peace on Earth's not right (with my back against the wall) but girl this
No pain or

N.C.(D5) C5 (D5)

28 Gtr. 2

Bass

can't be right
sign of time (I'm much too young to fall) Such a surreal place to
So out of place don't wanna stay

C5 (D5)

33 *Gtr. 1 plays Rhy. Fill 1 second time (see bar 38)* Gtrs. 1 and 2

see so how did this come to be Arrived too early
I feel wrong and that's my sign I've made up my

C5 B♭5 C5 A/C♯

38 *Rhy. Fill 1*

D (1:15, 2:20)

mind And when I think of all the places I just don't belong
Give me your hand but realize I just wanna say goodbye

D5 F5 B♭5 C5 C/E

43 P.M. P.M. P.M. P.M. P.M. P.M.

Bass Fig. 3 *end Bass Fig. 3*

I've come to grips with life and realize this is going too far
Please understand I have to leave and carry on my own life

D5 F5 B♭5 C5 C/E

Gtrs. 1 and 2

48 P.M. P.M. P.M. P.M. P.M. P.M.

Bass repeats Bass Fig. 3 (see bar 44)

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E **Chorus** (1:24, 2:28, 4:54)

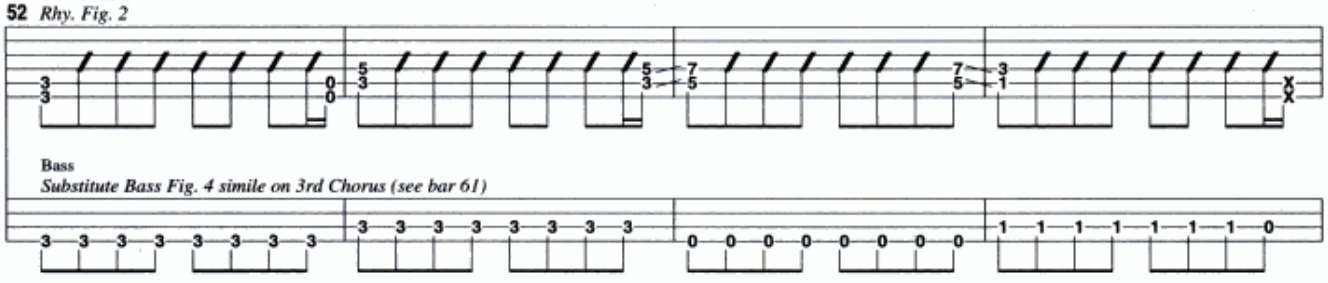
Half-time ♩ = 110

I don't belong here we gotta move on dear escape from this afterlife

F5 C5 D5 B♭5

Gtrs. 1 and 2

52 *Rhy. Fig. 2*



Bass

Substitute Bass Fig. 4 simile on 3rd Chorus (see bar 61)

1. *go back to* **B** *2nd Verse*

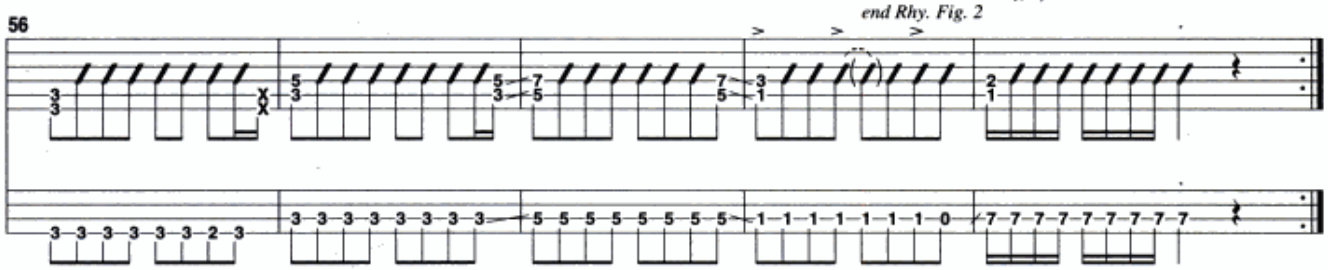
2nd and 3rd times, skip ahead to bar 61

'cause this time I'm right to move on and on far away from here

F5 C5 D5 B♭5 B♭(♯4)

end Rhy. Fig. 2

56



2., 3.

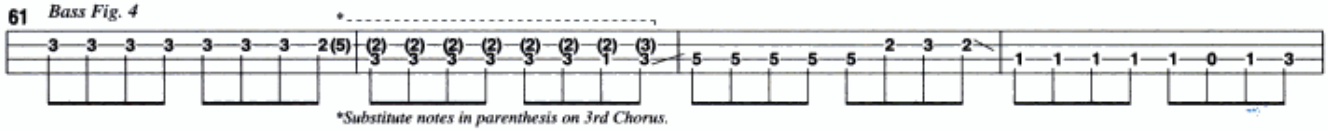
Got nothing against you and surely I'll miss you this place full of peace

F5 C5 D5 B♭5

Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 52)

Bass

61 *Bass Fig. 4*



**Substitute notes in parenthesis on 3rd Chorus.*
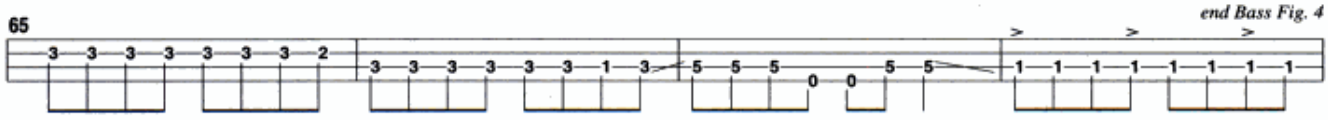
3rd Chorus, skip ahead to **M** *Outro*

and light And I'd hope you might take me back inside when the time is right

F5 C5 D5 B♭5

end Bass Fig. 4

65



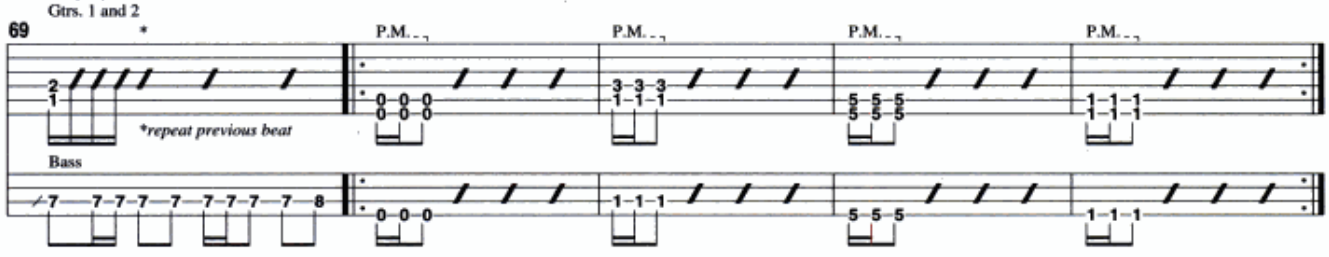
F **Interlude** (3:05)

1.

B♭(♯4) D5 B♭5 G5 E♭5

Gtrs. 1 and 2

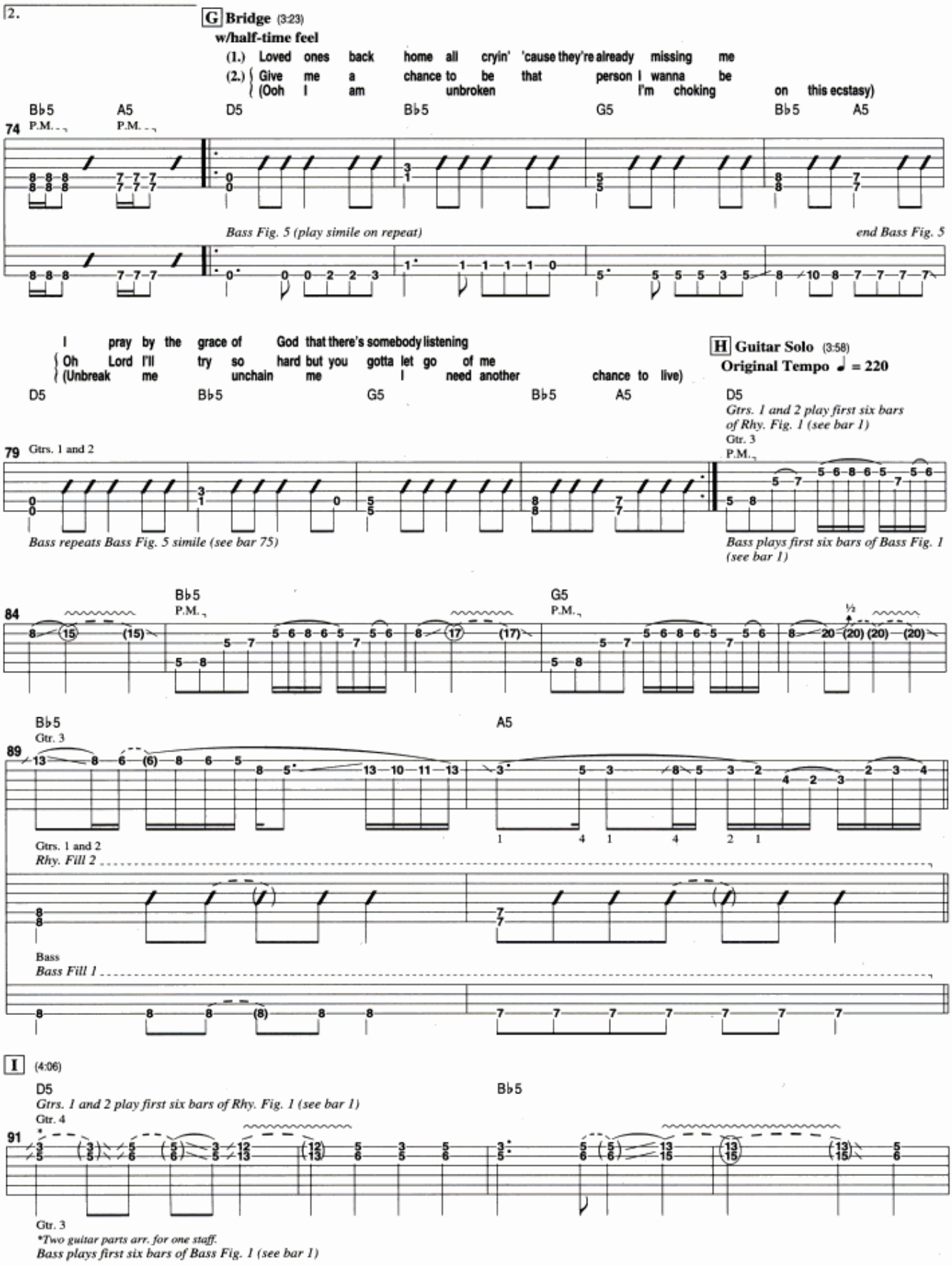
69



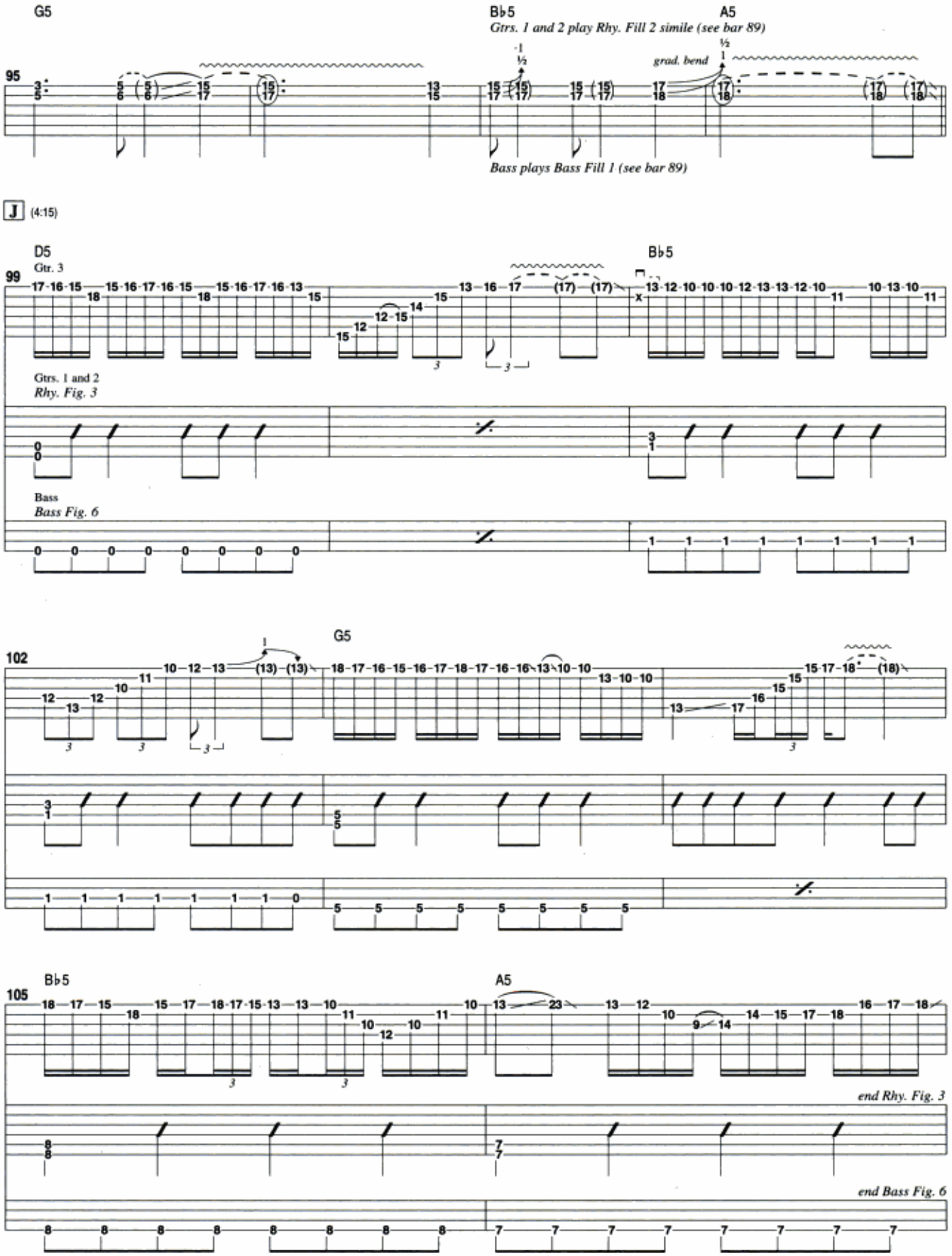
Bass

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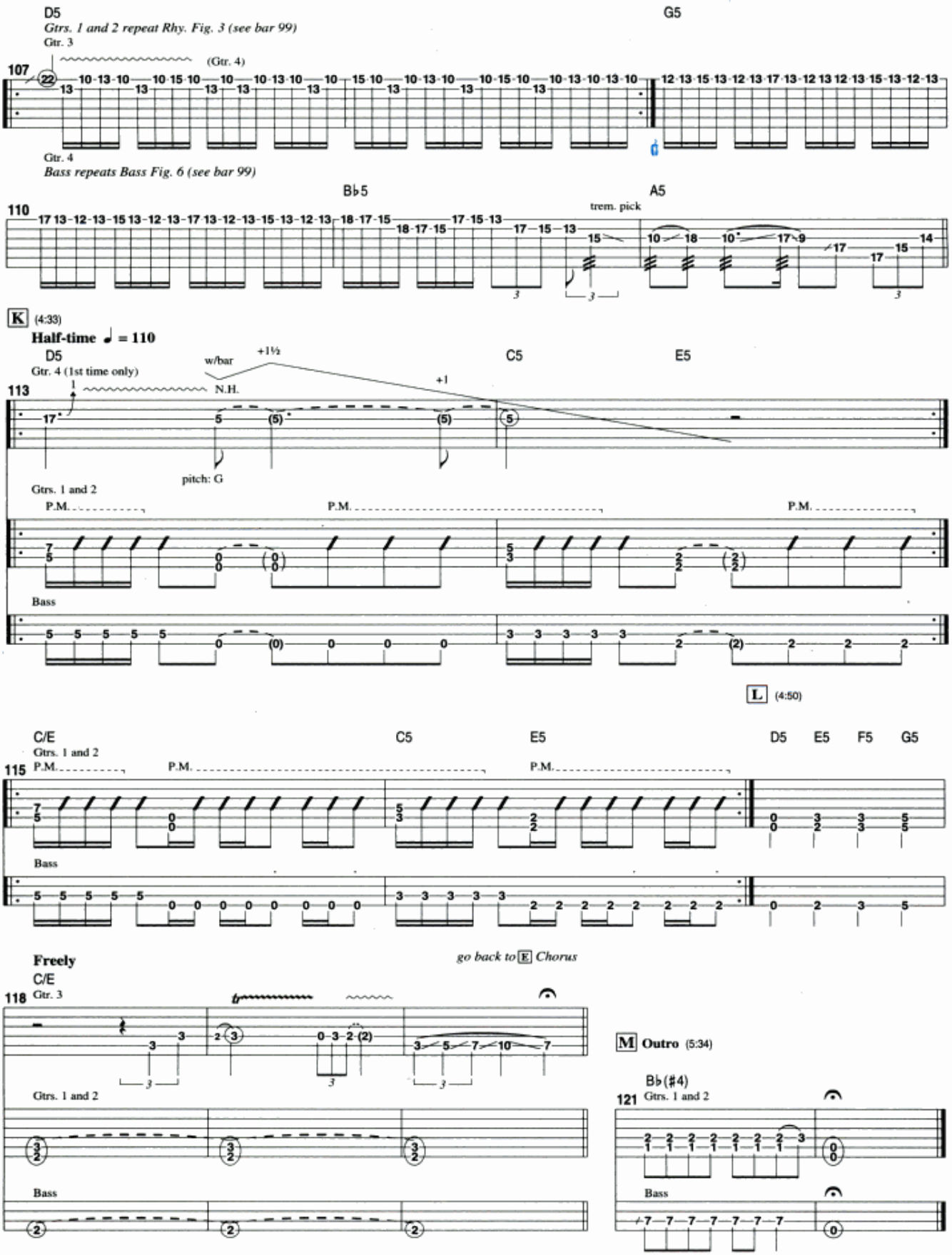


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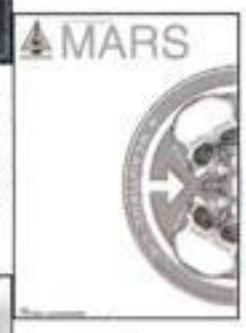
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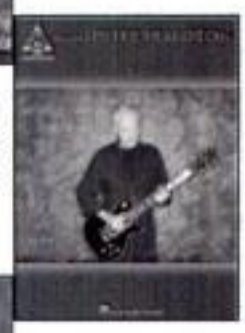
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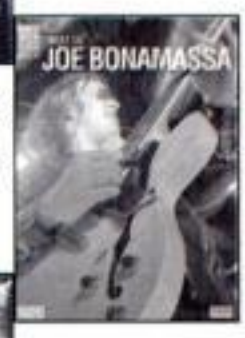
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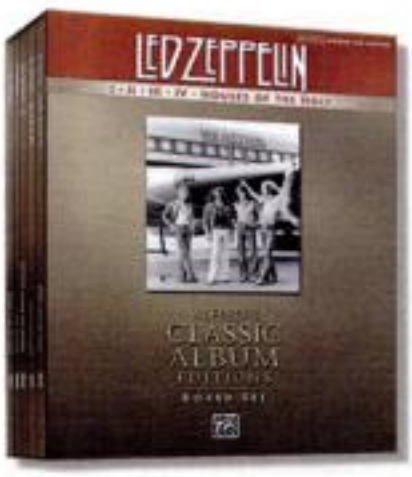
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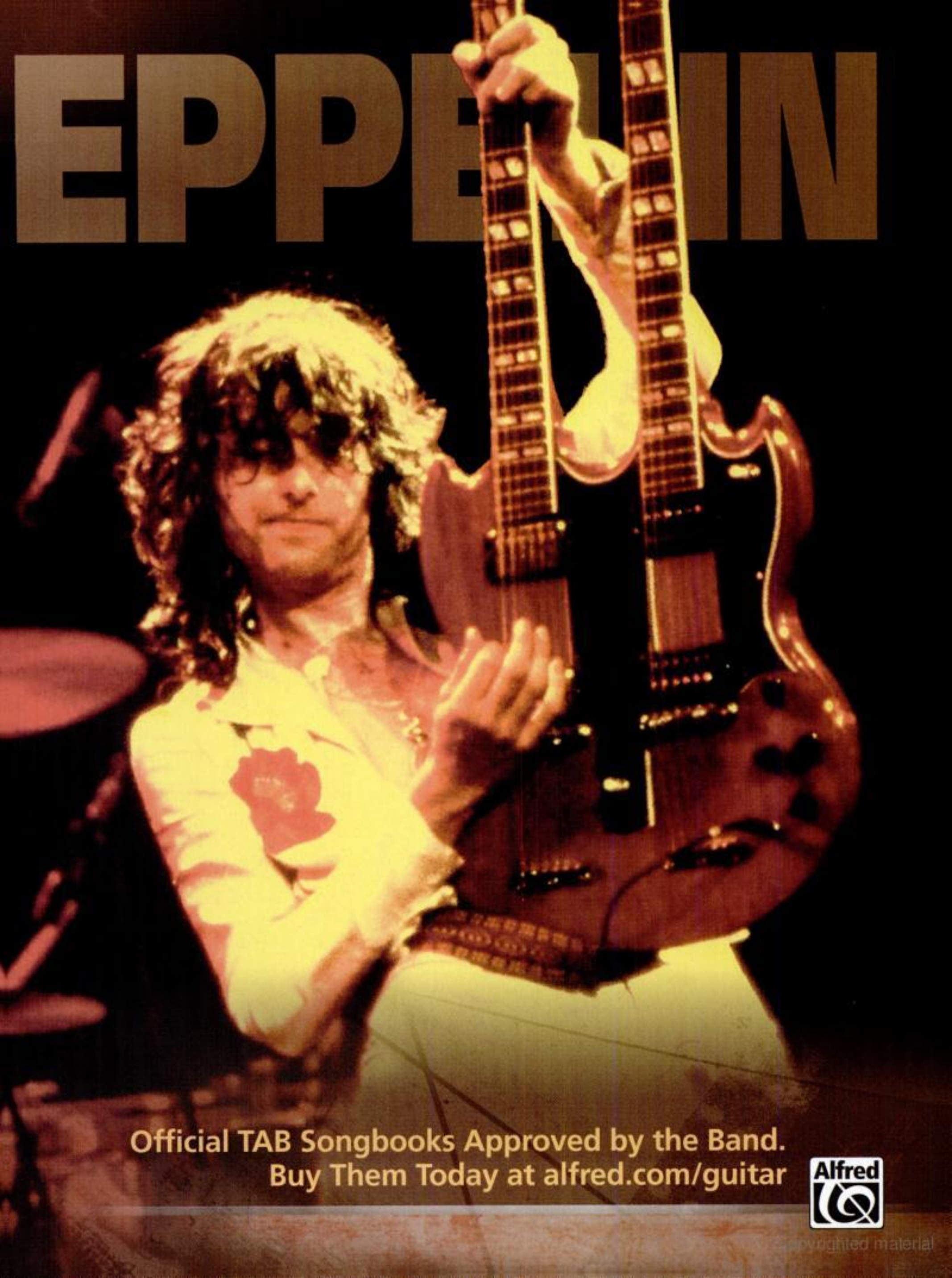


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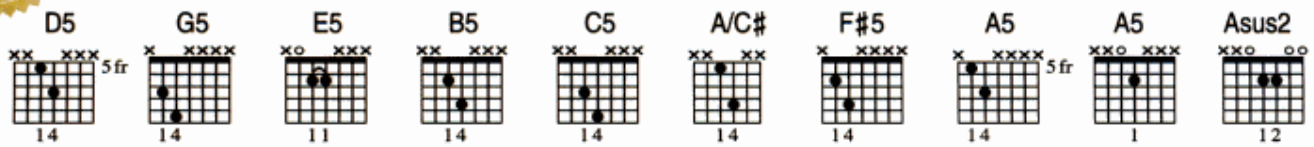
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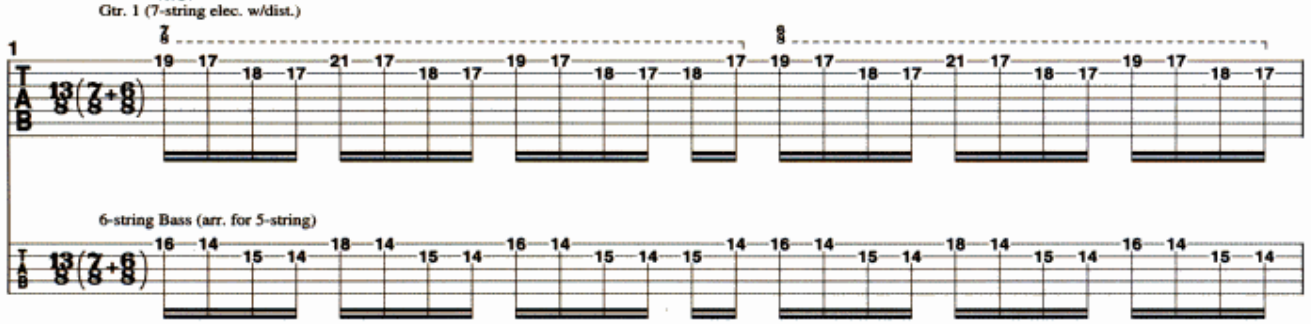
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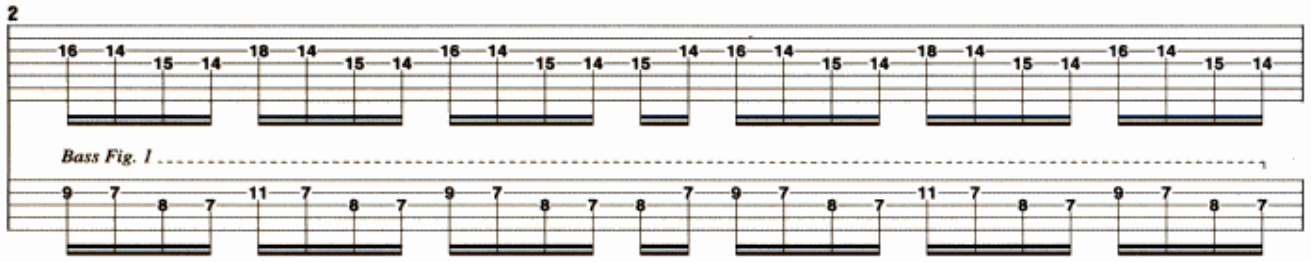


A **Intro** (0:01)
Fast ♪ = 320

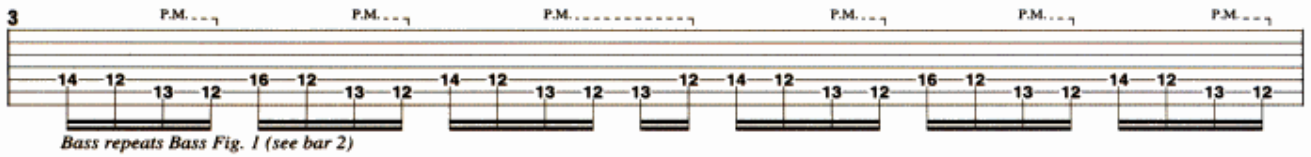
N.C.
Gtr. 1 (7-string elec. w/dist.)



6-string Bass (arr. for 5-string)
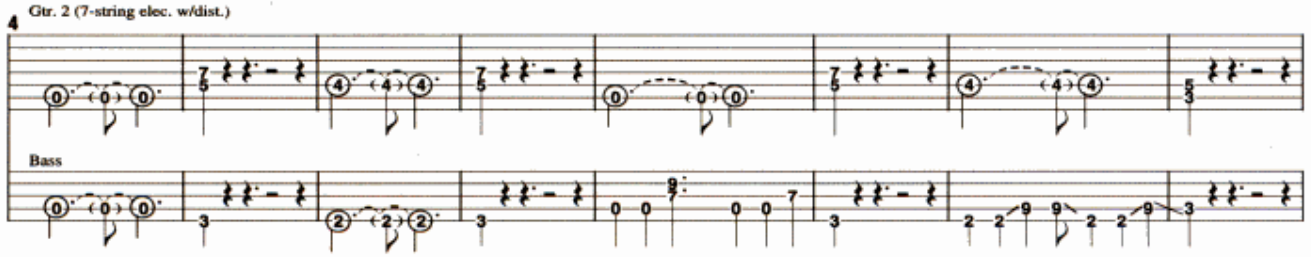


Gtr. 1
Riff A



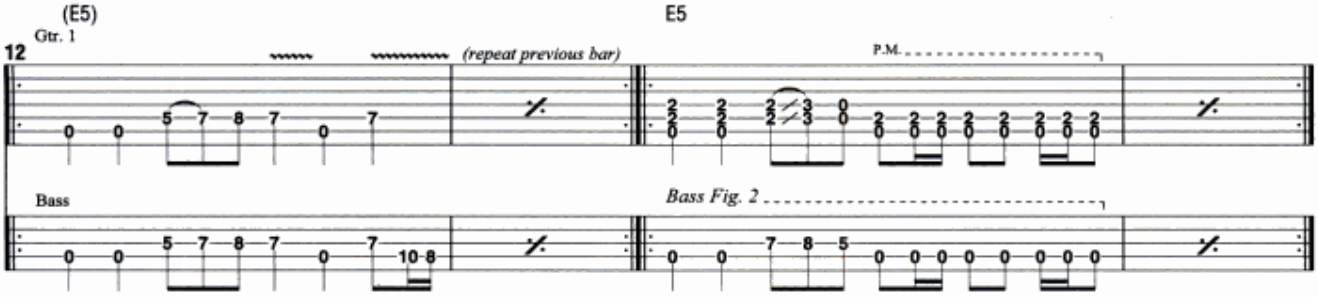
Bass repeats Bass Fig. 1 (see bar 2)

N.C.(E5) D5 (C♯5) D5 (E5) D5 (C♯5) G5

Gtr. 1 plays Riff A eight times (see bar 3)
Gtr. 2 (7-string elec. w/dist.)

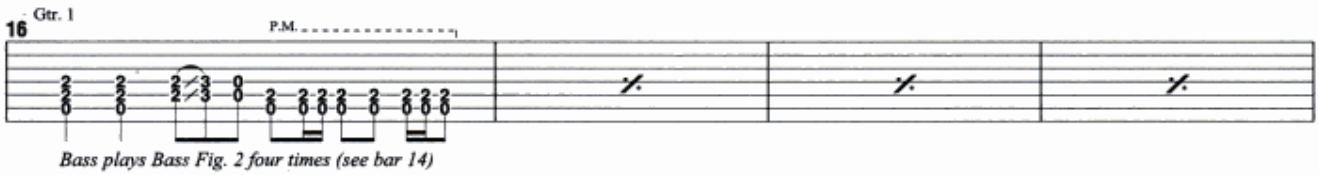


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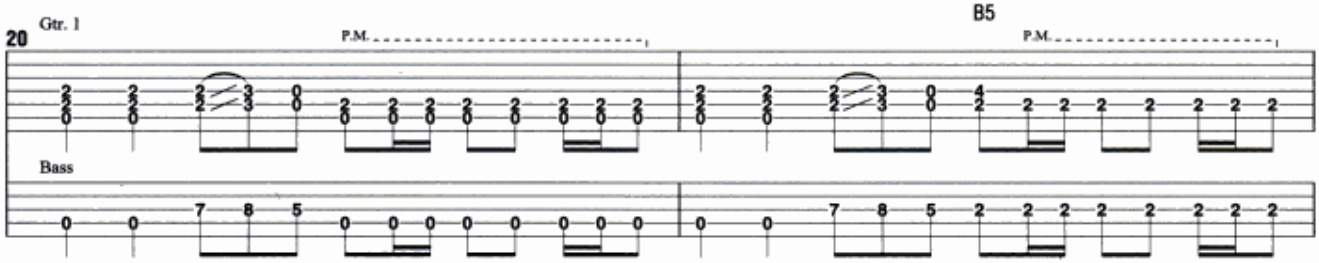
B **Verses** (0:47, 1:52)

1. **Standing in the darkness waiting for the light The smell of pure adrenaline burning in the night**
2. **Curled up in the darkness searching for the light The smell of stale sweat and shit steaming through the night**
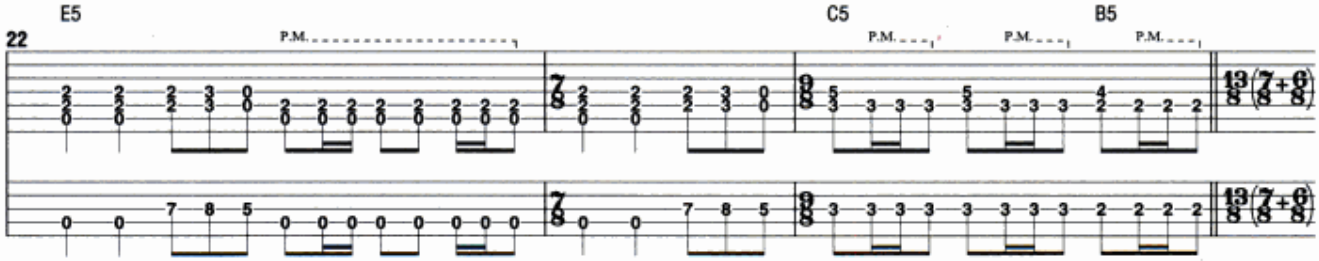


Bass plays Bass Fig. 2 four times (see bar 14)

Random blinding flashes aiming at the stage
Random urine testing Pills red pink and blue

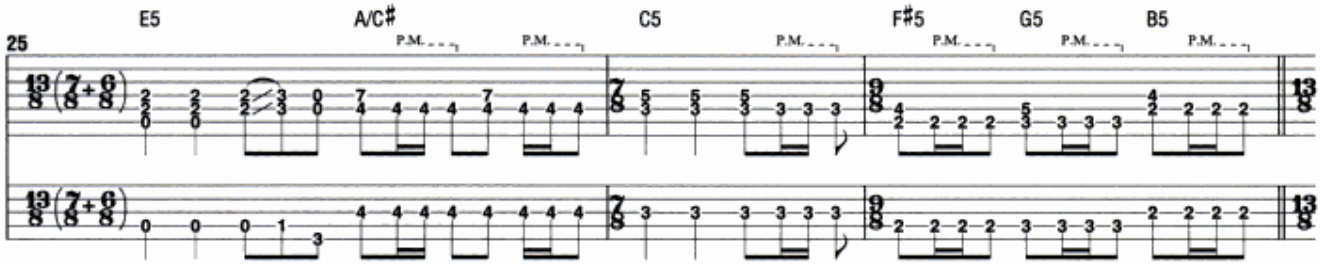


Intro tape begins to roll igniting sonic rage
Counseling and therapy providing not a clue



C **Chorus** (1:06, 2:12)

Still they keep me between these hollow walls



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Hoping to find in me the answers to the test that stumped them
E5 A/C♯ C5 F♯5 G5 A5

28

D (1:17, 2:22)

all
all
E5

(on repeat) 1. The
(on repeat) 2. We

31

Bass Fig. 3 end Bass Fig. 3

E Bridge (1:27, 2:32)

boy's just simply crazy (suffering from delusions) We
can't seem to find the answers (He seemed such a clear-cut case) We
N.C.(B)

Gtr. 1
Riff B

35

Gtr. 2
Bass

honestly think that maybe (he might need an institution) He lives in a world of fiction (and really could use some help) We
cannot just let him leave here (and put all this work to waste) Why don't we try shock treatment (it really might do some help) We
(Am) (B)

Gtrs. 1 and 2 play Riff B twice (see bar 35)

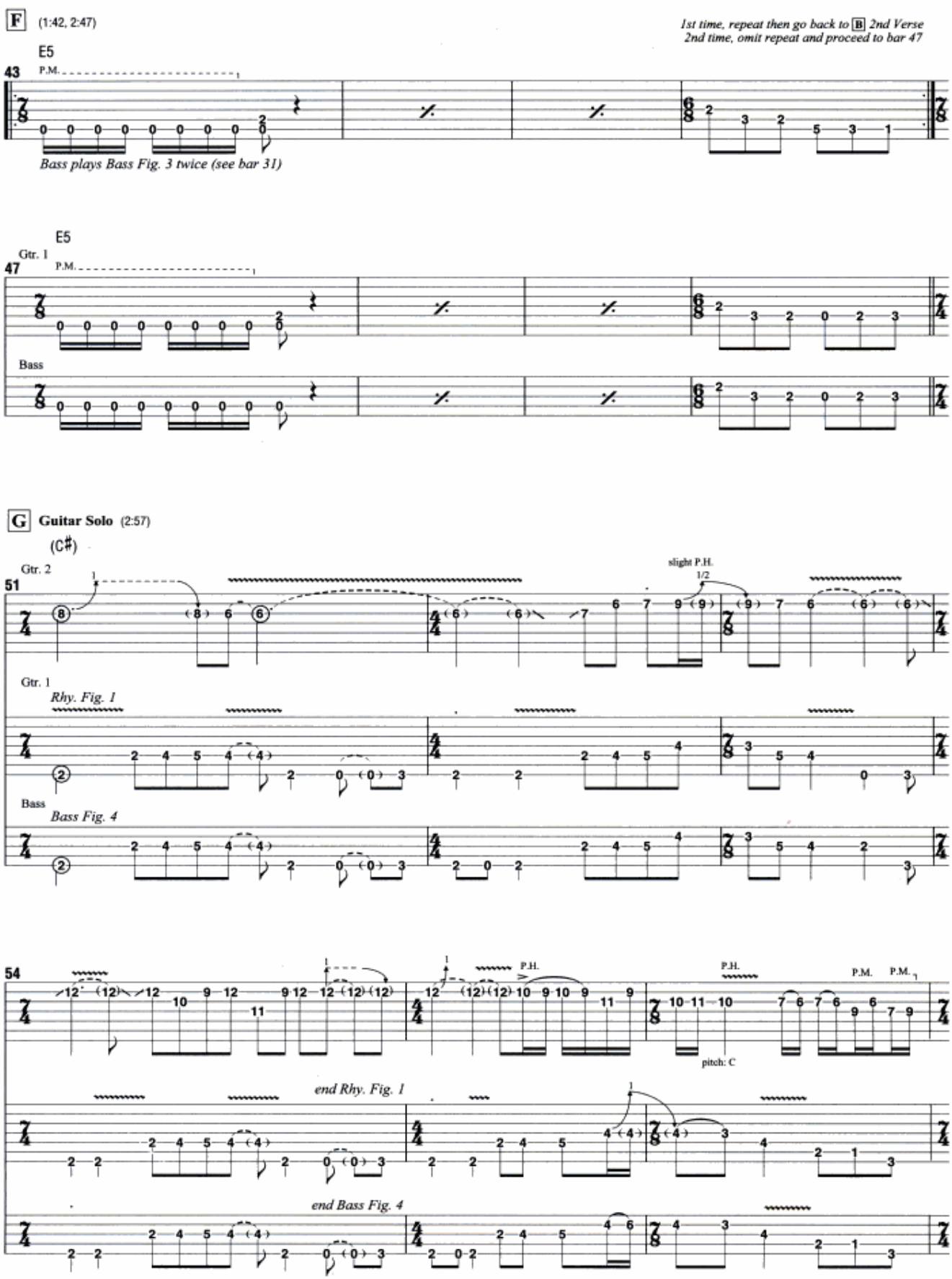
Bass
37

have just the place to fix him to save him from himself
have just the tools to fix him to save him from himself
(Am) (B)

Gtr. 1
41

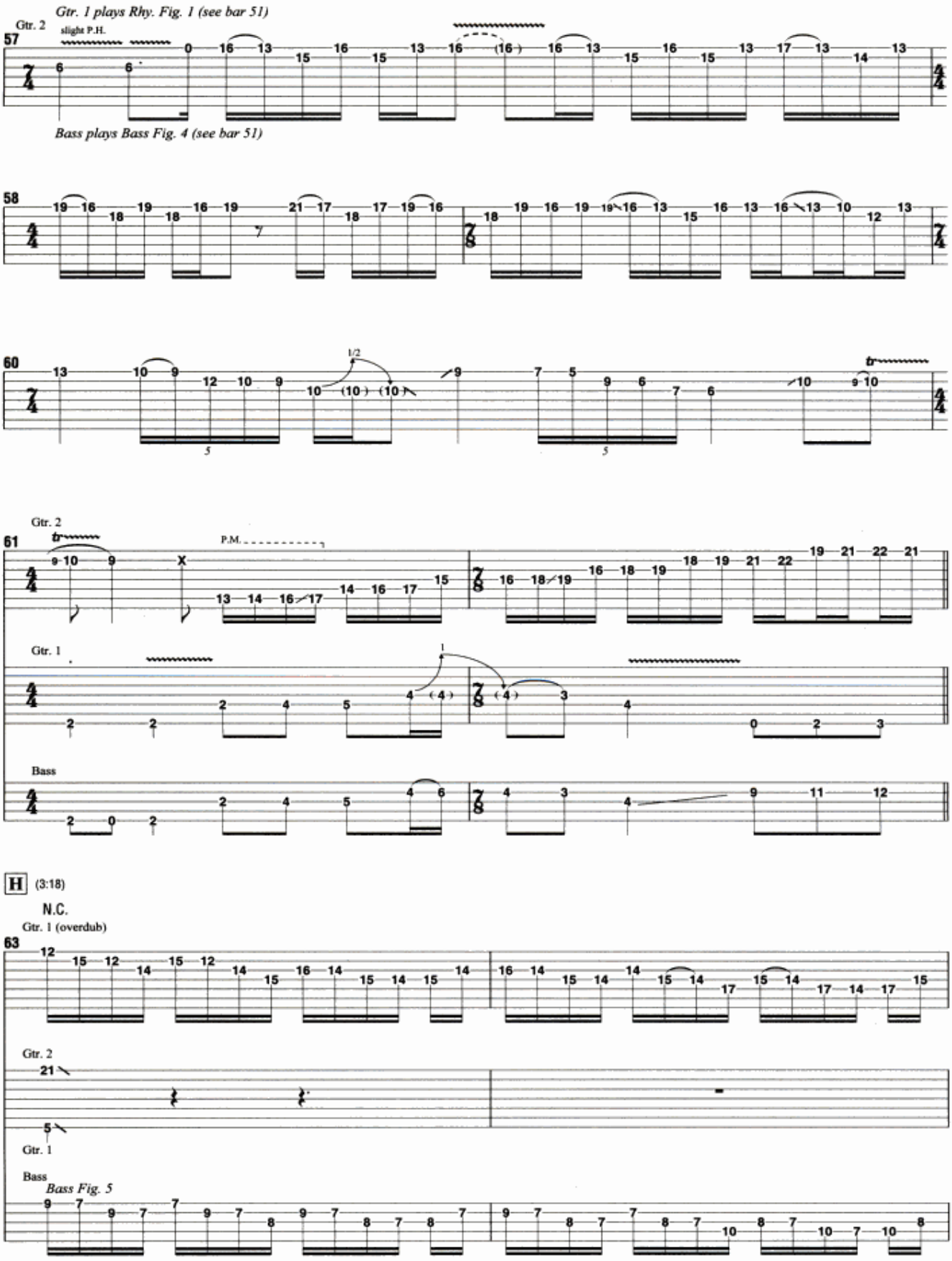
Bass

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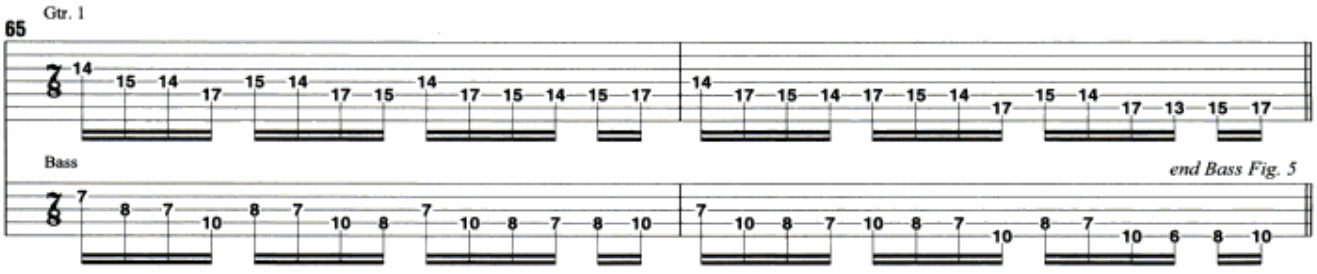


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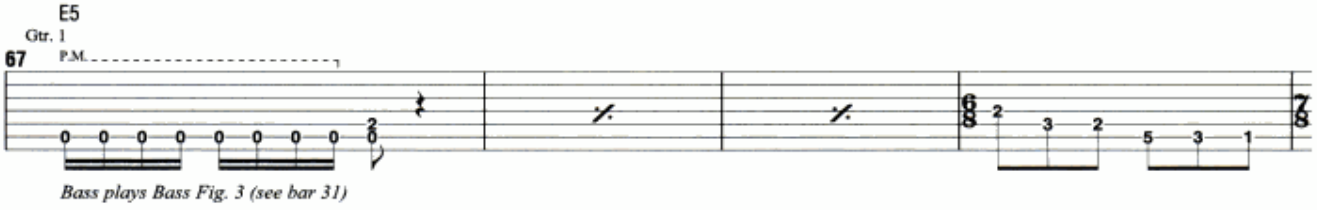
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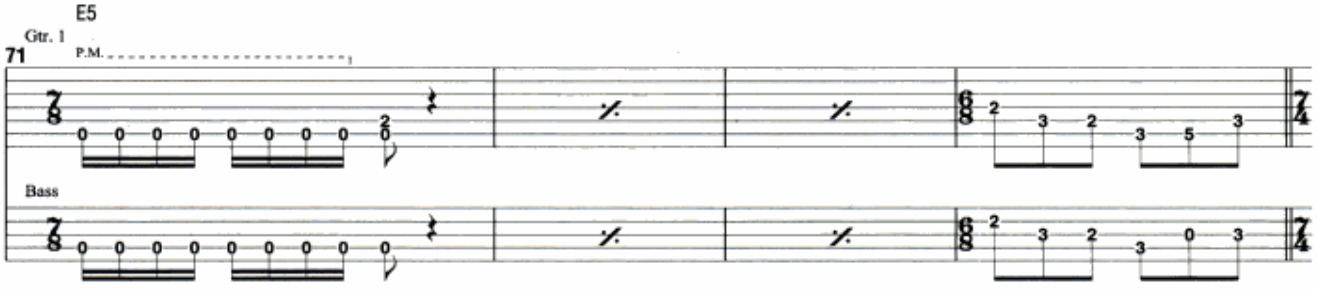
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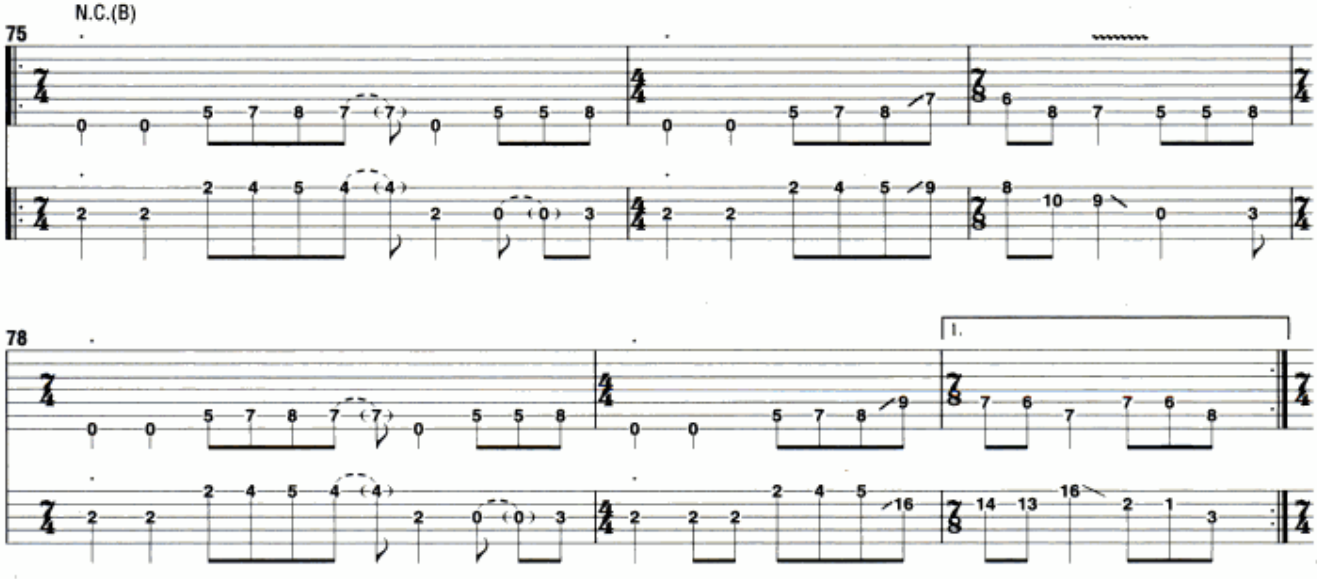


I (3:23)

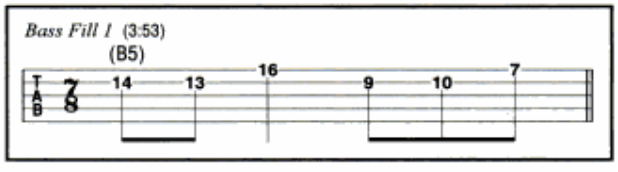


Bass plays Bass Fig. 3 (see bar 31)
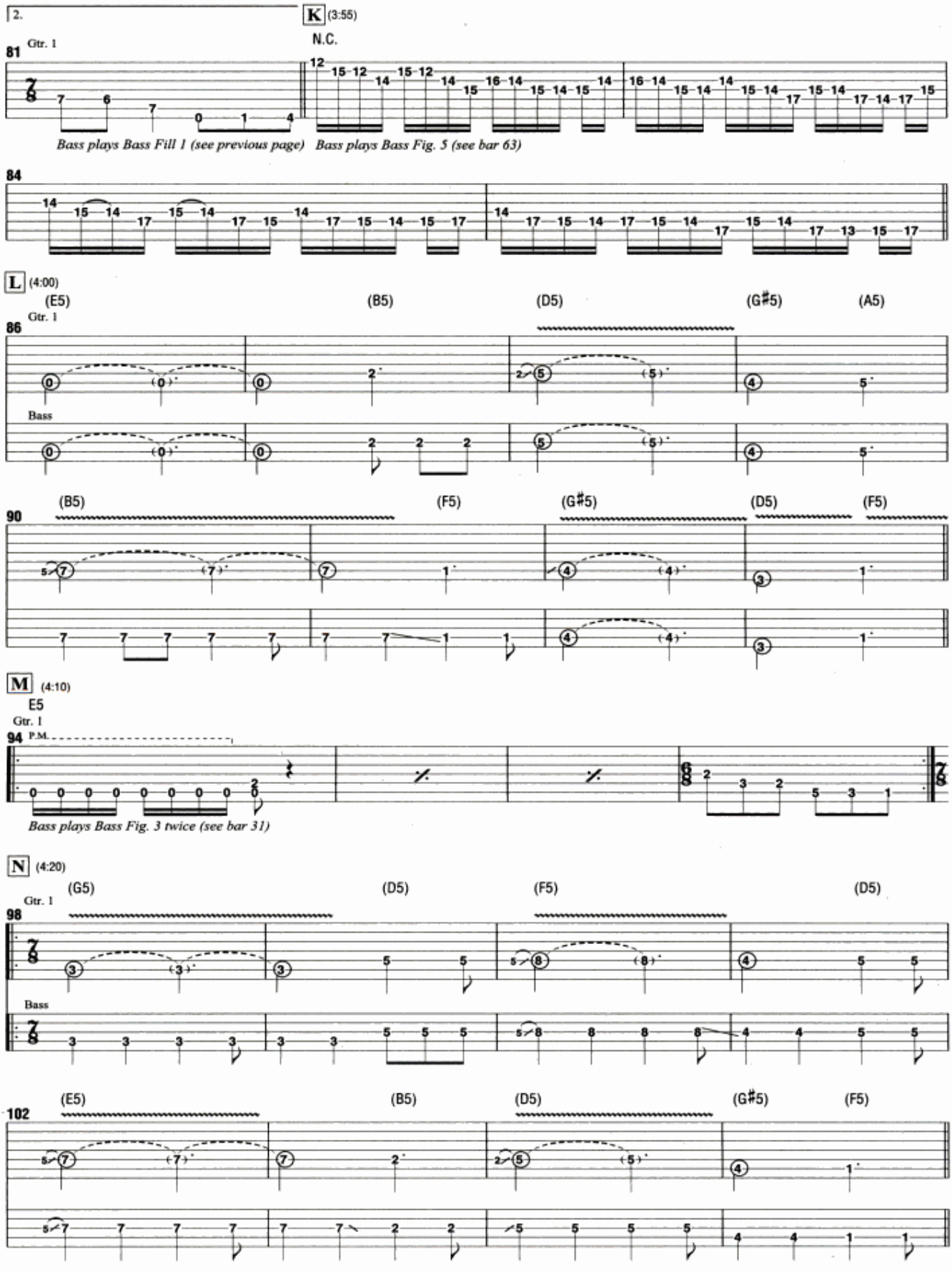


J **Keyboard Solo** (3:34)



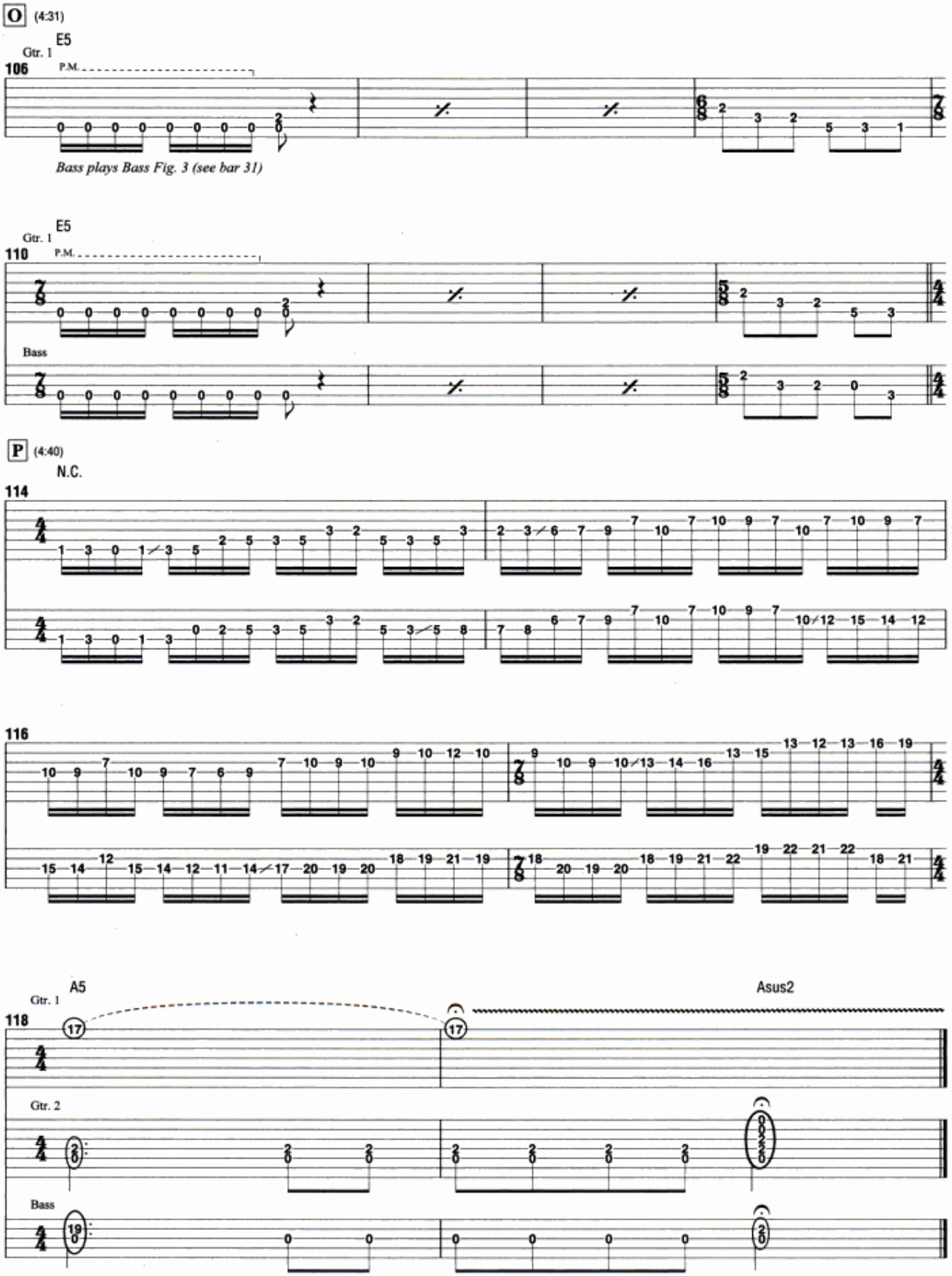


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41089 **A PERFECT CIRCLE** 13th Clover Logo
68191 **ABORTED** Syringes Hanging From Skull Logo
13199 **AC/DC** 74 Jailbreak
47947 **AC/DC** Back In Black
17284 **AC/DC** For Those About To Rock Cannon
55681 **AEROSMITH** Toys In The Attic
55482 **AEROSMITH** Property Of Classic Wings Logo
65478 **A. IN CHAINS** Dog Logo From Self Titled Lp
49465 **A. IN CHAINS** Layne Staley Live Tribute
71615 **A. IN CHAINS** Skulls, Guns, & Roosters Card
66544 **ALL SHALL PERISH** The Price Of Existence
70586 **ALL SHALL PERISH** Wolf Skeletons Logo
69047 **ALL THAT REMAINS** Cemetery Gates Logo
64050 **ALL THAT REMAINS** Skull Wreath Logo
66114 **AMON AMARTH** Thor Hammer/Logo
76192 **AMON AMARTH** Viking Horde Flaming Logo
65946 **AMORPHIS** Tales From The Thousand Lakes
53009 **ANTHRAX** Among The Living
65196 **ANTHRAX** Hot Man Riding Skateboard Logo
53038 **ANTHRAX** Spreading The Disease
64110 **ARCH ENEMY** Skull From Doomsday Machine
63214 **AS BLOOD RUNS BLACK** Creepy Guy Logo
75175 **AS I LAY DYING** Angels & Demons With Logo
75176 **AS I LAY DYING** British Skeleton Logo
25481 **AT THE GATES** Slaughter Of The Soul
74143 **ATREYU** Semi Truck With Skull Driver Logo
70689 **AUGUST BURNS RED** Statues Of Angels Logo
68553 **A. SEVENFOLD** Bloody Death Bat Logo
75189 **A. SEVENFOLD** Death Bat Bloody Coffin Logo
75188 **A. SEVENFOLD** Ink Stripes Logos & Death Bat
59463 **BAD BRAINS** Banned In DC On
61134 **BATHORY** Goat Head Self Titled Lp
69990 **BEHEMOTH** Pazuzu Demon Art
66968 **BELPHEGOR** Goathorn - Redcult Creatures
67675 **B. BURIED AND ME** Silent Circus Re-issue Art
66668 **B. CROWES** Remedy All Natural Cure Crowe
67289 **B. DAHLIA MURDER** Head Of Horned Creature
67271 **B. DAHLIA MURDER** Tentacles Spatter Art
10625 **BLACK FLAG** Bars Logo
33181 **B. L. SOCIETY** Old English BLS Logo
76189 **B. L. SOCIETY** Skull Guy Holding Dual Guns
75216 **B. L. SOCIETY** Viking Skulls BLS SDMF Logo
36445 **B. SABBATH** Logo/We Sold Our Souls
47382 **B. SABBATH** World Tour 1978 Group Poster
23884 **BLIND GUARDIAN** Nightfall in Middle Earth
62601 **BREAKING BENJAMIN** Gold Griffin Crest Logo
69471 **BRING ME THE HORIZON** Angels Holding Skull
75217 **B. FOR VALENTINE** Union Jack Bloody Fist
66798 **B. FOR VALENTINE** Skull With Pistols Logo
75219 **B. FOR VALENTINE** Union Jack Skull & Pistols
53088 **BURY YOUR DEAD** Brass Knuckles Logo
36073 **BURZUM** Filosofem
44815 **BURZUM** Hvis Lyset Tar Oss
36323 **CANNIBAL CORPSE** Bloody Logo
69609 **CANNIBAL CORPSE** Butchered At Birth
69610 **CANNIBAL CORPSE** Eaten Back To Life
71170 **CARCASS** Dismembered Head Logo
65915 **CARCASS** Heartwork
61568 **CATTLE DECAPITATION** Karma Bloody Karma
60807 **CELTIC FROST** Morbid Tales
62222 **CHILDREN OF BODOM** Are You Dead Yet?
37122 **CHILDREN OF BODOM** Follow The Reaper
66253 **CHILDREN OF BODOM** Hate Crew Deathroll
32717 **CHILDREN OF BODOM** Hatebreeder
58298 **CHIMAIRA** Double Skull Horns Logo
69060 **CHIODOS** Griffin & Knight Script Logo
64169 **CLASH** Know Your Rights
52721 **CLASH** Star Logo
53527 **CLUTCH** Cavalry 414 Elephant Riders Shield
53508 **CLUTCH** Classic Yellow & Brown Dvd Logo
75196 **C. AND CAMBRIA** Asian Skeleton Woman
75230 **CRADLE OF FILTH** Dani Filth Weeping Spikes
25311 **CRADLE OF FILTH** Dead Girls Dont Say No
75228 **CRADLE OF FILTH** Gown Group Photo
60099 **CRADLE OF FILTH** Horned Female Devil
54835 **DANZIG** How The Gods Kill With Vertical Logo
32718 **DARK THRONE** Logo
36697 **DARK THRONE** Transilvanian Hunger
59267 **DEATH** Large Silver Logo
59269 **DEATH** Leprosy
59270 **DEATH** Scream Bloody Gore
59274 **DEATH** Symbolic
45116 **DECAPITATED** The Negation
75348 **DEFTONES** Monster Attacking Girl From Behind
75237 **DEFTONES** Derek Hess Skull & Rose Art
76880 **DEICIDE** Till Death Do Us Part
61531 **DEICIDE** Upside Down Crosses & Pentagrams
70178 **DEMON HUNTER** Demon Skull & Brush Logo
69443 **DESPISED ICON** Syringes, Scissors & Saws
70825 **DETHKLOK** Go Forth And Die Group Photo
70828 **DETHKLOK** The Defeatbum Glowing Red
58194 **DEVIL DRIVER** Group Posed In Front Of Trees
58185 **DEVIL DRIVER** Self Titled Lp
69859 **D. W. PRADA** Angels Above Stained Glass
59281 **DIMEBAG DARRELL** 1966 - 2004 Tribute
41123 **DIMMU BORGIR** Death Cult Armageddon
28601 **DIMMU BORGIR** Murkinds Innocence
25105 **DIO** Lost In Line
75241 **DISTURBED** Flame Chrome Mean Smiley Face
23870 **DOORS** Jim Morrison Passed Out On Stage
71080 **DOWN** Dust Lions Swallowing Suns
71079 **DOWN** Over The Under
75248 **DRAGONFORCE** Blood Splattered Dragon Logo
67783 **DRAGONFORCE** Inhuman Rampage
75250 **DRAGONFORCE** Warrior With Flaming Sword
57858 **DREAM THEATER** Labyrinth Maze Logo
28569 **DREAM THEATER** Scenes From New York
69836 **EMPEROR** Reverence EP
67962 **ESCAPE THE FATE** Group Standing Photo
71541 **EXODUS** The Atrocity Exhibition...Exhibit A
49077 **FAITH NO MORE** Angel Dust
65918 **FAITH NO MORE** The Real Thing
52743 **FEAR FACTORY** Demanufacture
70245 **FLOGGING MOLLY** Irish Flag Shamrock Logo
67661 **FRANK ZAPPA** Twirling Corner Of Mustache
25456 **GORGOROTH** Logo
46222 **GUNS N ROSES** Slash Closeup With Tophat
43801 **GUNS N ROSES** Roses & Pistols Bullet Logo
69211 **GUNS N ROSES** Dagger With Skull & Roses
75258 **GUNS N ROSES** Skull With Pistols & Roses
62212 **GWAR** Scumdogs Of The Universe
67134 **HASTE THE DAY** Pressure The Hinges
69842 **HATEBREED** Bloody Crowned Row Of Skulls
66822 **HEAVEN SHALL BURN** Angel Logo
70815 **HELLYEAH** Steer Skull With Crossed Shotguns
75263 **HIM** Winged Heartspram With Dagger & Roses
69539 **I KILLED PROM QUEEN** Snakes Heart Logo
74665 **ICED EARTH** Self Titled Lp
62526 **IMMORTAL** Breathing Fire Under Logo Photo
32465 **IN FLAMES** Burning Match Logo
69291 **IN FLAMES** Red Phoenix Spatter Logo
76247 **IN FLAMES** The Mirror's Truth
69993 **IN THIS MOMENT** Maria As Cartoon Dancer
25308 **INCUBUS** Lotus Hand
69559 **IRON MAIDEN** A Matter Of Life And Death
43697 **IRON MAIDEN** Fear Of The Dark
40969 **IRON MAIDEN** Killers
69212 **IRON MAIDEN** Piece Of Mind
64167 **IRON MAIDEN** Run To The Hills
45545 **IRON MAIDEN** Somewhere in Time
36511 **IRON MAIDEN** The Number Of The Beast
23960 **JIMI HENDRIX** Are You Experienced Lp
46435 **JIMI HENDRIX** Band Of Gypsys
74065 **J. FOR COWBOY** Skull, Arms & Snakes Logo
74694 **J. FOR COWBOY** Girl Holding Eyeball W/Guts
59967 **JOHNNY CASH** Guitar Within Shield Crest
25406 **JUDAS PRIEST** Hot Rod For Leather
36573 **JUDAS PRIEST** Painkiller
25467 **JUDAS PRIEST** Screaming For Vengeance
66465 **KALMAH** Death To Nu-Metal
76921 **KID ROCK** Large Kid Rock Posed Pointing Gun
68594 **KILL. ENGAGE** Crossed Snakes & Swords Logo
75286 **KILL. ENGAGE** Monk Skull Above Gravestones
75289 **KILL. ENGAGE** Shattered Skull W/Arched Logo
51315 **KING DIAMOND** Them
75275 **KORN** Bunny W/Noose Being Dragged By Kids
75676 **KORN** Logo/Bitch We Got A Problem
37050 **KREATOR** Pleasure To Kill
69214 **LAMB OF GOD** Old Man Writing By Candlelight
41772 **LAMB OF GOD** Logo/Porn American Metal
75280 **LAMB OF GOD** Praying Skeleton Hands Logo
75279 **LAMB OF GOD** Red Goat Saint Logo
75283 **LAMB OF GOD** Skull & Crossed Guns Logo
68980 **LED ZEPPELIN** Electric Magic Empire Pool
75291 **LED ZEPPELIN** Mothership
22137 **LED ZEPPELIN** Stairway To Heaven
64213 **LED ZEPPELIN** Knebworth Swan Song Logo
48747 **LED ZEPPELIN** Jimmy Page Guitar Solo Photo
67991 **LINKIN PARK** Wired Atomic Age Symbol Logo
68787 **LORDI** Hard Rock Hallelujah
76185 **L. SKYNYRD** Eagle & Rebel Flag Stripes Logo
52529 **MACHINE HEAD** Lions Crest Logo
75294 **MARILYN MANSON** Twiggy & Marilyn Photo
62986 **MASTODON** Blood Mountain On
76131 **MASTODON** Logo Above Bigfoot & Deer
22097 **MAYHEM** Red Logo
76066 **MEGADETH** Allover Vic In Chains With Angel
59476 **MEGADETH** Arsenal Of Megadeth Dvd Cover
25132 **MEGADETH** Countdown To Extinction
76087 **MEGADETH** Vic Within Bullets Logo
76079 **MELVINS** Houdini Puppy Logo
13519 **MERCYFUL FATE** Kings Face
53758 **MESHUGGAH** I
53759 **MESHUGGAH** Nothing Logo
10766 **METALLICA** Damage Inc.
68919 **METALLICA** Jump In The Fire
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
10559 **METALLICA** Metal Up Your Ass"
10558 **METALLICA** Ride The Lightning
75380 **METALLICA** Winged Hetfield Scary Guy Logo
25470 **MISFITS** Classic White Skull
62571 **MISFITS** Oversized Fiend In Red Hood Logo
24665 **MORBID ANGEL** Big Logo
47075 **MOTLEY CRUE** Dr. Feelgood
13364 **MOTLEY CRUE** Girls Girls Girls
68700 **MOTORHEAD** Lemmy For President
75304 **MOTORHEAD** Ole Parole Classic England Skull
75313 **MOTORHEAD** The Ace Of Spades England Skull
45735 **MR. BUNGLE** Clown Face
47376 **MUDVAYNE** Mudvits Group Photo
57886 **MUDVAYNE** Skeleton Draws Sketch Logo
64129 **MUSE** Slanted Vertical Bar Strap Logo
75373 **MUSHROOMHEAD** Masked Group Faces Photo
68809 **MY CHEMICAL ROMANCE** Fangs Logo
68525 **NECROPHAGIST** Heads W/Spinal Cords Logo
76190 **NIGHTWISH** Angel Silhouette In The Moonlight
76161 **NIGHTWISH** Wolves & Figure In The Moonlight
35969 **NILE** In Their Darkened Shrines/Wings Logo
74306 **NIRVANA** Come As You Are Seahorses Logo
38268 **NIRVANA** In Utero Lp
64201 **NIRVANA** Oversized Kurt Cobain Playing Guitar
65187 **NORMA JEAN** Guy With Chainsaws For Hands
52661 **NORMA JEAN** Sailing Pirate Ship In Storm
66780 **OPETH** Burning Candle Smoke Logo
27316 **OPETH** Logo/Group Photo
43241 **OVERKILL** Under The Influence
68243 **OZZY OSBOURNE** Black Rain Japanese Album
11346 **OZZY OSBOURNE** Randy Rhoads Tribute
53050 **OZZY OSBOURNE** Speak Of Devil Tour 1983
36470 **PANTERA** Cowboys From Hell Metal Skull Logo
69152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hesher Dream Naked Chick
63013 **PANTERA** Rattlesnake In Skull Logo
76091 **PANTERA** Snake Emerging From Texas Logo
76092 **PANTERA** Snake Wrapped Around CFH Logo
69120 **PARAMAY DRIVE** Stacked Athletic Logo
25469 **PEARL JAM** Bootleg
62185 **PINK FLOYD** Syd Barrett 1946 - 2006 Tribute
66111 **PINK FLOYD** The Wall Hammers & Bombers
43910 **PINK FLOYD** Wish You Were Robotic Hands
63067 **POISON** Look What The Cat Dragged In
44455 **QUEEN** Crest Logo
48433 **QUEEN** Green Group Faces Logo
74208 **Q. OF STONE AGE** Flaming Car Between Skulls
68928 **Q. OF STONE AGE** Retro Spaceship Logo
45603 **QUEENSRYCHE** Original Logo
50491 **RAMMSTEIN** Group Faces In Circle
28580 **RAMONES** Black & White Presidential Seal
75326 **R. H. CHILI PEPPERS** Blood Sugar Sex Magik
64133 **R. H. CHILI PEPPERS** Pink Palm Trees Logo
75327 **R. H. CHILI PEPPERS** Winged Asterisk Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton Logo
66258 **ROB ZOMBIE** Rob Zombie Spooks-A-Poppin
36317 **ROLLING STONES** Classic Red & White Tongue
40784 **ROLLING STONES** Keith Richards For President
52839 **RUSH** 2112 Lp Cover
69164 **RUSH** Cartoo Of Steel
52841 **RUSH** Starman Glow Logo
25111 **S.O.D.** Speak English Or Die
52646 **SEX PISTOLS** Never Mind The Bollocks
58327 **SHINEDOWN** Save Me Crest Logo
53529 **SIX FEET UNDER** A Decade In The Grave
71040 **SKELETONWITCH** Beyond The Permafrost
46161 **SKID ROW** Classic Logo
65980 **SKINLESS** Trample The Weak, Hurdle Dead
45522 **SLAYER** Abr Skeleton Head Cross Image
62874 **SLAYER** Hell Awaits
43690 **SLAYER** Show No Mercy
45575 **SLAYER** South Of Heaven
75332 **SLAYER** Vintage Distressed Eagle & Iron Cross
75343 **SLIPKNOT** 9.0: Live Boxed Group Members
75326 **SLIPKNOT** Green Glow Group Sitting Photo
75337 **SLIPKNOT** Group Faces Within Triple S Frame
28694 **S. PUMPKINS** Classic Zero
74003 **S. PUMPKINS** Richard Moon Wilfar Over Eyes
68293 **SOULFLY** Circle Of Bullets Surrounding Symbol
75350 **STONE SOUR** Group Standing In Rubble Photo
39082 **SUBLIME** Everything Under The Sun
68499 **SUBLIME** Louie Dog Poking Head Thru Circle
69451 **SUBLIME** Sun Shining Rays Of Light On Waves
66252 **SUFFOCATION** Pierced From Within/Logo
17281 **SUICIDAL TENDENCIES** Institutionalized
66596 **SUICIDE SILENCE** Skull Logo
74332 **SWORD** Maidens In The Moonlight Art
68176 **SYSTEM OF A DOWN** Self Titled Lp Cover
55040 **TENACIOUS D** Queen II Album Mock Logo
39119 **TENACIOUS D** Texaco Logo
47913 **TESTAMENT** Souls Of Black
75354 **THREE DAYS GRACE** Red Boar Head Logo
66690 **T. EYES OF THE DEAD** Green Zombie Logo
60143 **TOOL** 10,000 Days Multiple Creatures Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32646 **TOOL** Nerve Ending Logo
69431 **TOOL** Red Eyes Within 10,000 Days Lp Logo
75960 **TRIVIUM** Ascendancy Angel Holding Symbol
75360 **TRIVIUM** Samsara Art
42080 **VAN HALEN** Original Van Halen Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
71041 **WHITE CHAPEL** The Somatic Defilement
60016 **WHITE STRIPES** Red Telephone Pole Logo
44400 **WHITE ZOMBIE** Die Fucker Die
45017 **WHITE ZOMBIE** Green Monster With Logo
43117 **WHO** The Kids Are Alright Target Logo
74936 **WINDS OF PLAGUE** Samurai With Logo
62968 **WOLFMOTHER** Gold Foil Logo
52862 **ZZ TOP** Dusty & Billy Live Photo



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68318 **AC/DC** Highway To Hell
74129 **AC/DC** Plug Me In Individual Grp Live Photos
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
59356 **ATREYU** Deathgrip On Yesterday Group Photo
53842 **A. SEVENFOLD** Death Bat Winged Skull Logo
68260 **A. SEVENFOLD** Group Live On Stage Collage
75370 **B. DAHLIA MURDER** Dracula & Flying Bats
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group Photo
55605 **B. SABBATH** Revolution In Their Minds Group
67713 **B. BENJAMIN** Group Posed In Front Of Trees
66125 **B. FOR MY VALENTINE** Group Standing Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
59567 **C. AND CAMBRIA** Group Sitting Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
45420 **EVANESCENCE** Amy Lee In Lace Dress In Bed
74478 **F. FIGHTERS** Echoes, Silence, Patience Group
48310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
70696 **L. ZEPPELIN** Mothership Blimp Above Venue
39142 **L. ZEPPELIN** Stairway To Heaven
68088 **MARILYN MANSON** Posed In Leather Jacket
74709 **MEGADETH** Dave Mustaine Playing Flying V
73846 **MEGADETH** Soldier Tossing Grenade
70467 **MEGADETH** United Abominations
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
63953 **MISFITS** Bloody Classic Fiend Skull Logo
74135 **MOTLEY CRUE** Dr. Feelgood
70468 **MOTLEY CRUE** Too Fast For Love
51346 **MUDVAYNE** Lost & Found Group Water Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
70347 **M. C. ROMANCE** Blimps & Planes Above City
70460 **NICKELBACK** All The Right Reasons W/Group
69067 **NINE INCH NAILS** Year Zero Desolate Future
74484 **NIRVANA** Group Posed Underwater In Pool
70461 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
76978 **PANTERA** CFH Skeleton Cowboy Riding Bull
74136 **PINK FLOYD** The Wall Screaming Face
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
73848 **ROB ZOMBIE** Hellbilly Deluxe
41571 **SEX PISTOLS** Anarchy In The U.K.
54751 **SLIPKNOT** Group Dressed In Black Uniforms
69827 **SMASHING PUMPKINS** Zeitgeist Flag Logo
32719 **SUBLIME** Livin With Louie Digs To Stay Sane
76919 **SUICIDE SILENCE** Group Standing In Room
62676 **UNEARTH** If: In The Eyes Of Fire
73850 **WHITE ZOMBIE** Blue Monster Face W/Logo
48461 **WHO** Group Wrapped With British Flag Photo

Windproof Lighters $10

"Zippo Style" Rock Lighters,With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.

37982 **B. L. SOCIETY** Sonic Brew
40080 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
32062 **CRADLE OF FILTH** Dragon Logo
68827 **DANZIG** Classic White Skull
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite For Destruction
48778 **KORN** Greatest Hits Vol. 1 Cell Logo
59088 **L. ZEPPELIN** Allover Swan Song
46605 **METALLICA** Master Of Puppets
38438 **MUDVAYNE** End Of All Things Logo
56297 **O. OSBOURNE** Finger Caricature
51405 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
65674 **Q. OF STONE AGE** Skulls & Stars Logo
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo



Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses



SILVER RINGS $16

Available In Size 8, 10 And 12

39578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
62317 **DIMMU BORGIR** Silver Logo
19978 **DISTURBED** Silver Moon Smiley Logo
26299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
28677 **PANTERA** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
53565 **LAMB OF GOD** Stacked Logo
59118 **LED ZEPPELIN** Logo/Group Heads
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
50212 **KORN** Classic White Skull
51467 **PANTERA** Crossed Swords Logo
51466 **PANTERA** Skull & Knives Logo
64388 **SLAYER** Eagle In The Abyss
65699 **SLIPKNOT** Group Masks Collage Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

IRON MAIDEN

38213 **AC/DC** Classic Logo
65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
59181 **ANTHRAX** Die Cut Yellow Logo
64566 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
64530 **B. L. SOCIETY** Sonic Brew
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
11926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
75077 **D. BORGIR** 3 Human Skulls & Goat Skull
24487 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
20365 **FOO FIGHTERS** FF Logo In Circle
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
41604 **JIMI HENDRIX** Axis Bold As Love
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
58059 **KING DIAMOND** Oval Logo
11961 **KISS** Army Logo
64427 **LED ZEPPELIN** Die Cut Zoso Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
70136 **N. INCH NAILS** White On Black NIN
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
65659 **Q. OF STONE AGE** Skull & Lightning
23496 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
73441 **SLAYER** Eagle In The Abyss
64559 **SLIPKNOT** Triple S Tribal Logo
36257 **TESTAMENT** Logo
12024 **TOOL** Lateralus Logo
65587 **TRIVIUM** Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

Children Of Bodom

56633 **AC/DC** Back In Black Logo
52381 **ALICE IN CHAINS** Logo
68864 **AS I LAY DYING** Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43996 **BLACK DAHLIA MURDER** Logo
64803 **BLACK LABEL SOCIETY** BLS Logo
36269 **CANNIBAL CORPSE** Bloody Logo
75070 **CHILDREN OF BODOM** Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
73404 **DEICIDE** Logo
24494 **DISTURBED** Mean Smiley Face
49796 **DOORS** Logo
40722 **GODSMACK** Sun Logo
62443 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39582 **MOTLEY CRUE** Theatre Of Pain Logo
70134 **NINE INCH NAILS** IVH Logo
39733 **NIRVANA** Logo
73445 **O. OSBOURNE** Black Rain
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skulls Logo
13834 **TOOL** Logo
65590 **TRIVIUM** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!



58336 **AMON AMARTH** Glowing Gold Logo
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Lo
55616 **BLACK SABBATH** BS Cross/Logo
76916 **BURZUM** Logo Between Symbol
48066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51326 **DIMEBAG** Tribute Memorial 1966 - 2004
71618 **DIMMU BORGIR** Horned Goat Head/Logo
41237 **GODSMACK** Flaming Sun Logo
45581 **GUNS N ROSES** Roses & Pistols Bullet Logo
48008 **HATEBREED** Flaming Logo
45576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
45577 **IRON MAIDEN** Logo
69668 **JOB FOR A COWBOY** Logo/Bakuda 2
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52989 **METALLICA** St. Anger Logo/Ninja Star
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
72100 **OZZY OSBOURNE** Logo & Cross
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61043 **STRAPPING YOUNG LAD** Stacked Logo
64334 **SUBLIME** Layered Gothic Old English Logos
69881 **TOOL** 10,000 Days Album Logo
68172 **TYPE O NEGATIVE** Logo

Miscellaneous Rock Apparel



64174 70660 64185 75218 46829 47808 51327 75345

BANDANAS $6.50

Silk Screened Cotton Bandanas Are 22"x22"

76758 **A. SEVENFOLD** Death Bat Winged Skulls
76753 **AS I LAY DYING** Skull Splatters & Logos
76752 **C. OF FILTH** COF Old English Logos
67509 **DIMMU BORGIR** Hoptagon Circle Logo
46829 **DISTURBED** Believe Symbol Logo
76755 **HIM** Heartagrams & Logos
56585 **METALLICA** Hetfield Skull Design
47808 **PINK FLOYD** Dark Side Of The Moon
46836 **SUBLIME** Louie Dog & Tattoo Logos

HOODED SWEATHIRTS $59.95

Available In Sizes M, LG & XL

67008 **A. IN CHAINS** Snakes On Winged Staff
64694 **AS I LAY DYING** A Long March
75179 **A. SEVENFOLD** ATX Death Bat Skull
68388 **B. DAHLIA MURDER** Logo W/Scribble Art
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
75218 **B. F. VALENTINE** BFMV Winged Skull
45010 **C. OF BODOM** COBHC Reaper Logo
75229 **C. OF FILTH** Tongue Creature With Nails
76803 **DEVIL DRIVER** Cross Symbol Logo
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
67785 **DRAGONFORCE** Winged Dragon Shield
76075 **FOO FIGHTERS** Old English FF Logo
75259 **G. N ROSES** Axl Skull W/Roses & Pistols
75266 **HIM** Ribcage With Bloody Heartagram
75271 **IRON MAIDEN** Killers
70992 **JOB FOR A COWBOY** Skull Tattoo Design
75289 **KILL. ENGAGE** Skull Within Tree Branches
64209 **LAMB OF GOD** American Metal Seal Logo

MORE HOODED SWEATSHIRTS

45488 **L. ZEPPELIN** Symbols Logo/Stairway
63253 **M. MANSON** Marilyn Face Photo
75382 **METALLICA** ...And Justice For All
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
68570 **SLAYER** Eagle Wings W/Soldier Skull
75345 **SLIPKNOT** Group Faces Under Logo
49162 **SUBLIME** Logo/40oz. To Freedom
69013 **SUICIDE SILENCE** Gargoyle W/Logo
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo

VINTAGE T-SHIRTS

Note Individual Prices & Sizes

54059 **AC/DC** Vintage T-Shirt
Fly On Classic Logo **M/L/XL $24.95**
64174 **B. LABEL SOCIETY** Vintage T-Shirt
World Tour '06 - '07 Group **M/L/XL $24.95**
70660 **CHIMAIRA** Vintage T-Shirts
Winged Skull Crest Logo **M/L/XL $28.95**
64185 **GUNS N ROSES** Vintage T-Shirt
Group Skull Heads W/Logo **M/L/XL $24.95**
48907 **IRON MAIDEN** Vintage T-Shirt
Piece Of Mind Eddie **M/L/XL $26.95**
64195 **JUDAS PRIEST** Vintage T-Shirt
Defenders Of The Faith **M/L/XL $24.95**
49116 **METALLICA** Vintage T-Shirt
Master Of The Puppets **M/L/XL $26.95**
75210 **MOTLEY CRUE** Vintage T-Shirt
Dr. Feelgood Pills Bottle **M/L/XL $28.95**
62879 **SLAYER** Vintage T-Shirt
Classic Logo **M/L/XL $24.95**

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



METAL BELT BUCKLES $19

51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
48147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48840 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
48843 **JUDAS PRIEST** Die Cut British Steel
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Sheer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
52893 **METALLICA** Die Cut Ninja Star
48846 **SLAYER** Die Cut Classic Logo

LEATHER BIKER WALLETS $18.95

53625 **ALICE IN CHAINS** Red Stacked Logo/Red Fly
76750 **A. SEVENFOLD** Logo With Skull/Death Bat
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
76748 **B. FOR VALENTINE** Splattered Skull W/Logo
64280 **CRADLE OF FILTH** Logo
69823 **GODSMACK** Tribal Sun Logo
76751 **HIM** Dripping White Ornate Heartagram Logo
76749 **KILL. ENGAGE** Suit & Tie Skeleton With Logo
76747 **LAMB OF GOD** Skull & Crossed Guns Logo
75065 **MISFITS** Jumbo Classic Fiend Skull
55548 **OZZY OSBOURNE** Ozzy Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
76745 **SLIPKNOT** Dripping Logo With Triple S Logo
75392 **SUBLIME** Sun Logo/Gothic Old English Logo
75056 **TOOL** 10,000 Days Multiple Creatures W/Logo

Concert Billboards $10.95 Each

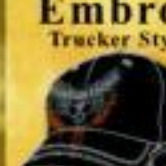
Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14998 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rest In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14980 **PINK FLOYD** W/The Who New Years Eve '66
32977 **PEARL JAM** Lollapalooza '92 W/Chili Peppers
20259 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '88
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '88



Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.

68072 **AS I LAY DYING** Skull W/Roses
65416 **A. SEVENFOLD** War Skeleton
65734 **B. L. SOCIETY** Skull & Guns Cross
40559 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
59340 **D. DRIVER** Moon Behind Trees
69306 **D. BORGIR** In Sarfe Diaboli
69307 **DRAG. FORCE** Inhuman Rampage
67437 **IN FLAMES** Winged Jesterhead
51374 **IRON MAIDEN** The Trooper
69312 **KILL. ENGAGE** KSE: Winged Heart
69315 **LAMB OF GOD** Crucified Arms
12277 **L. ZEPPELIN** Stairway To Heaven
61612 **MEGADETH** Vic Rag
12267 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull Logo
25983 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Pentagram Group
68074 **T. DAYS GRACE** Get Out Alive
69327 **TRIVIUM** The Crusade

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95

TRUCKER STYLE CAPS

75027 **AC/DC** Winged Guitar Logo
52881 **AS I LAY DYING** Paint Splatter Pistols
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allover Brewtality
76738 **CANNIBAL CORPSE** Kill Bloody Logo
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45585 **IRON MAIDEN** Allover Killers
45583 **LED ZEPPELIN** 1st Lp Cover
74723 **L. SKYNYRD** MC Winged Skull & Crossbones
52877 **METALLICA** Scary Guy Art With Logos
69972 **NIRVANA** Smiley Face Logo
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
40542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

69898 **ALICE IN CHAINS** Logo/Sun Logo On Bill
64247 **AS I LAY DYING** Gold Skull Ornament Seat
32160 **BLACK LABEL SOCIETY** BLS Logo
53629 **BREAKING BENJAMIN** Celtic Design Logo
76238 **CANNIBAL CORPSE** Silver Bloody Logo
36362 **CRADLE OF FILTH** Dragon Logo
69965 **GODSMACK** Tribal Logo
64253 **GUNS N ROSES** Appetite For Destruction
66447 **HATEBREED** Flaming Logo
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
45591 **LED ZEPPELIN** Logo/Symbols On Bill
69893 **LINKIN PARK** Minutes To Midnight Wired Logo
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
74720 **OZZY OSBOURNE** Ozzy Logo
63480 **PANTERA** Blue & Grey Bloody Logo
45597 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
69878 **SUBLIME** Flaming Sun Logo
69895 **TOOL** 10,000 Days Album Logo/Swahblade Eye

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long



35651 **AC/DC** Logo
76961 **BLACK DAHLIA MURDER** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
38010 **DOORS** Logo
38011 **DOWN** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
76962 **R. AGAINST MACHINE** Text Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Babydolls $21.95

One Size Fits Most. Made Of 100% Cotton.



66776 **30 SECONDS TO MARS** Rose Splatter
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
61025 **ATREYU** Eyes Between Gravestones
64106 **A. SEVENFOLD** Winged Skull Death Bat
38812 **B. L. SOCIETY** Brewtality
74147 **B. BENJAMIN** Celtic Design W/Swallows
75222 **B. FOR VALENTINE** Group Holding Guns
75627 **BURZUM** Hvis Lyset Tar Oss
42526 **CHILDREN OF BODOM** COBHC Logo
66529 **C. W. WE AIM FOR** Sign Language Logo
76802 **DEVIL DRIVER** Angel & Devil Symbol
75245 **DISTURBED** Stricken Banner With Skull
32185 **DROPKICK MURPHYS** Anchor Logo
45566 **GUNS N ROSES** Roses & Pistols Logo
56769 **GUNS N ROSES** Slash Tophat Closeup
75267 **HIM** Pink Roses & Pedals Heartagram
68995 **IN THIS MOMENT** Tribal Butterfly Logo
75270 **IRON MAIDEN** The Number Of The Beast
66579 **JOB FOR COWBOY** Fetal Skeletons
66653 **J. CASH** Folsom Prison Stripes 1968
75272 **KORN** Blindfolded Girl & Creature
75281 **LAMB OF GOD** American Metal Seal
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
75299 **M. MANSON** Face In Circle W/Cross
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
45553 **MOTORHEAD** Classic England Skull
67988 **M. C. ROMANCE** Monkey Riding Horse
45928 **NIRVANA** Smiley Face Logo
66532 **PARAMORE** Ballerina With Skulls
63631 **PINK FLOYD** Distressed Retro Logo
66930 **Q. OF STONE AGE** Lightbulb Pirate
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freehand Logo
46296 **R. STONES** Keith Richards For President
75331 **SLAYER** Root Of All Evil Green Demon
75333 **SLIPKNOT** Say We Wont Die Logo
64650 **SOILWORK** Stabbing The Drama
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Pink Rose Banner Logo

Sweatbands $6.50

Embroidered Stretchy Terrycloth Wristbands.



48624 **AC/DC** Classic Logo
59335 **AMON AMARTH** Logo In Flames
70124 **BEHEMOTH** Double Headed Eagle Logo
56765 **BLACK SABBATH** I Sold My Soul Logo
45264 **CHIMAIRA** Chaos Arrow Logo
45286 **CRADLE OF FILTH** Dragon
45273 **DIMMU BORGIR** Pentagram Logo
67127 **JOB FOR A COWBOY** Logo
54668 **KILLSWITCH ENGAGE** Skull Nails Logo
48637 **KORN** Logo
52308 **MARILYN MANSON** Gothic Logo
48634 **METALLICA** St. Anger Logo
58610 **MOTLEY CRUE** Logo
46673 **NIRVANA** Smiley Face Logo
45269 **OPETH** Logo
67387 **O. OSBOURNE** Logo/Finger Caricature
51458 **PANTERA** Crossed Swords Logo
52202 **RAGE AGAINST MACHINE** Text Logo
73453 **SLAYER** Logo
38667 **TOOL** Lateralus Logo
76956 **TRIVIUM** Logo

MD/LG/XL Long Sleeve Shirts $29.99

Great Designs Shooting Down The Arms On Most.



69186 **AEROSMITH** Praying Skeletons & Wings Logo
68991 **BEHEMOTH** Demonica Snakes Seal Logo
52712 **B. LABEL SOCIETY** Armed & Hammered
48580 **B. LABEL SOCIETY** Cross With Skull & Guns
13385 **CANNIBAL CORPSE** Butchered At Birth
60808 **CELTIC FROST** Morbid Tales
75231 **C. OF FILTH** Robed Wizard Standing Photo
76804 **DEVIL DRIVER** Skulls Separated By Symbol
75242 **DISTURBED** Flaming Tribal Mean Smiley Face
64163 **IRON MAIDEN** Distressed Maiden Japan
75269 **IRON MAIDEN** Soldier Eddie
70981 **JOB FOR A COWBOY** Skull Tattoo Design Logo
75297 **MARILYN MANSON** Triple Jesus Photo
66000 **MEGADETH** Horsemen Riding Under Hand
75387 **METALLICA** Seven Skulls In Straitjackets
19724 **MISFITS** Glow In The Dark Skeleton
69198 **PANTERA** Smoking Devil W/Playing Cards
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
66105 **SLAYER** Military Skeleton Guards W/Eagle
69222 **SLAYER** Devil Holding Pitchfork On Skulls
65120 **SLIPKNOT** Group Under Glowing Pentagram
75339 **SLIPKNOT** Cannot Kill What You Did Not Create
30968 **SMASHING PUMPKINS** Zero
49157 **SUBLIME** Joint Logo
69205 **SYSTEM OF A DOWN** Band Caricatures Logo
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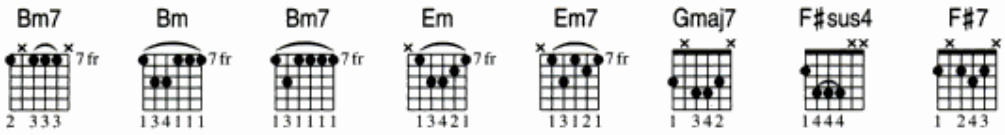
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"THE THRILL IS GONE" B.B. KING

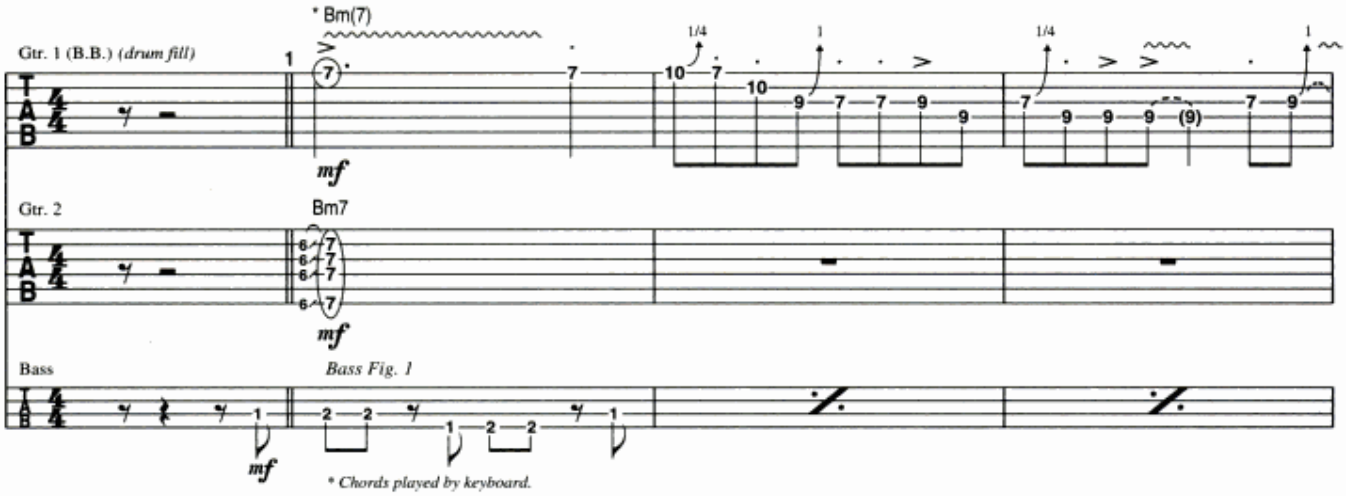
As heard on **THE BEST OF B.B. KING** (MCA)
Words and Music by **Roy Hawkins and Rick Darnell** ✶ *Transcribed by* **Andy Aledort**

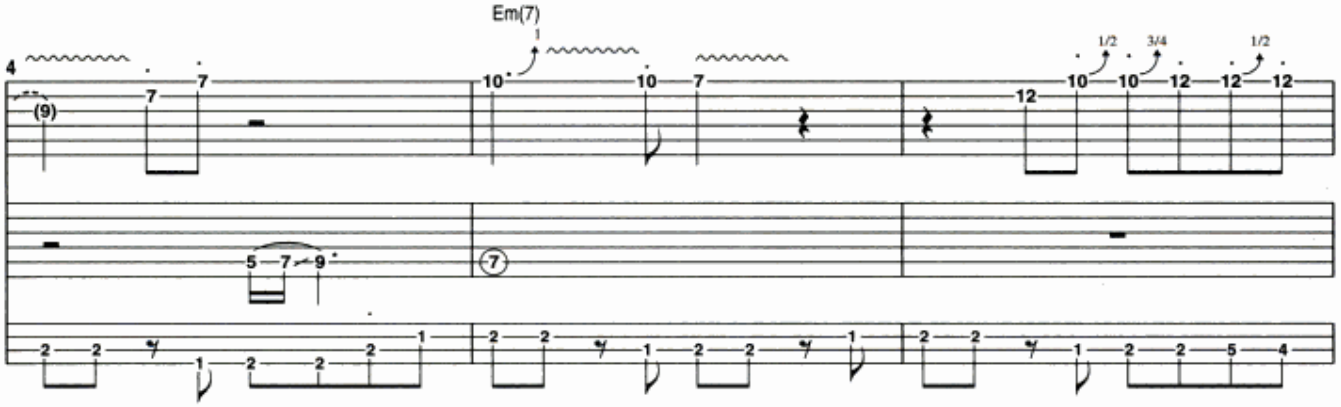
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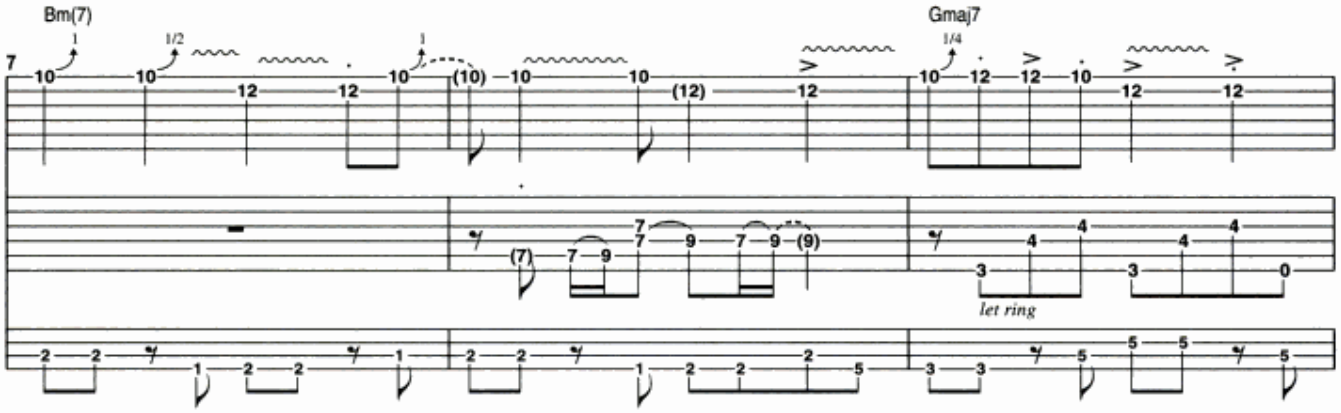


A Intro

Moderately Slow Funky Blues ♩ = 88



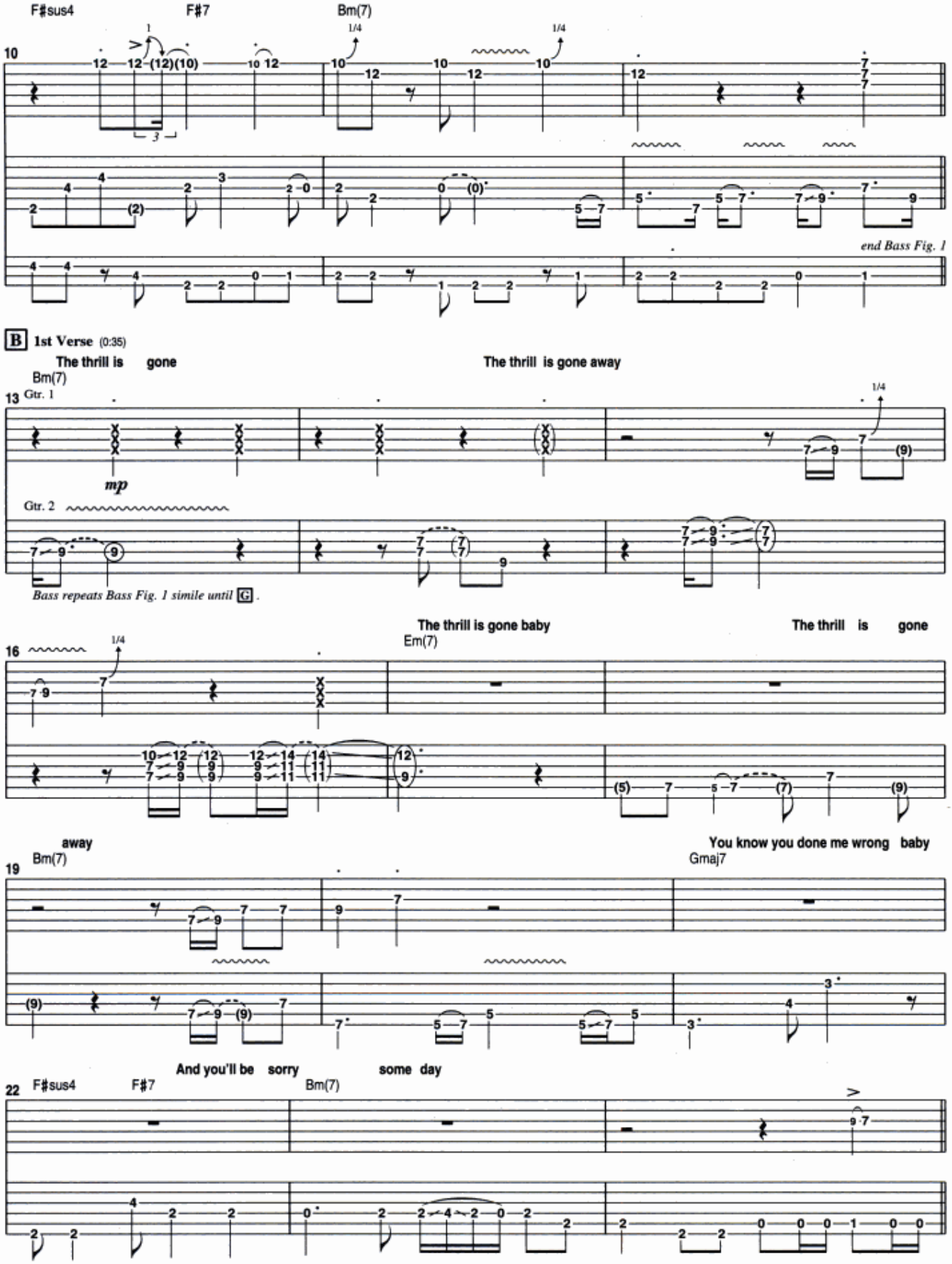




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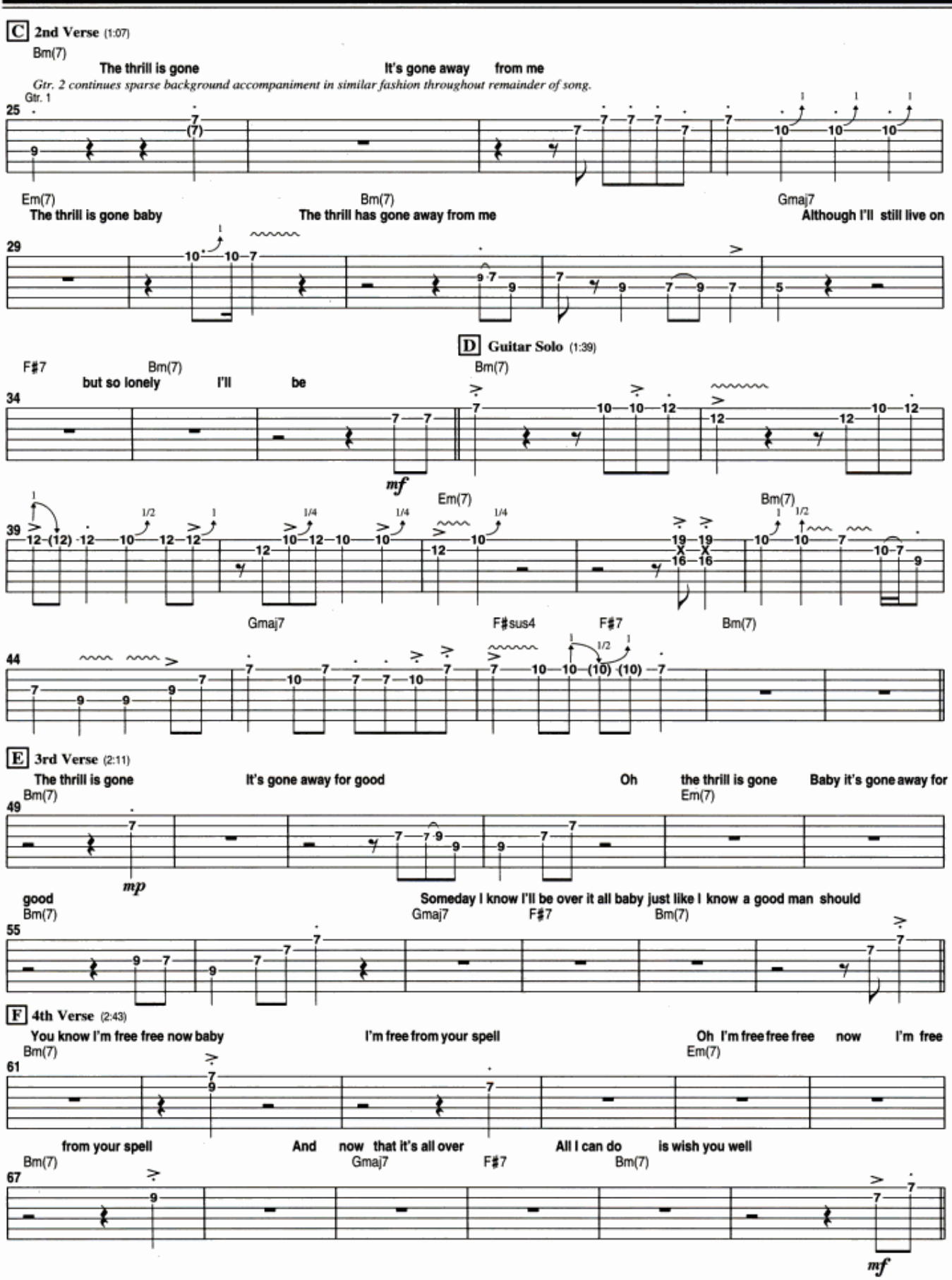
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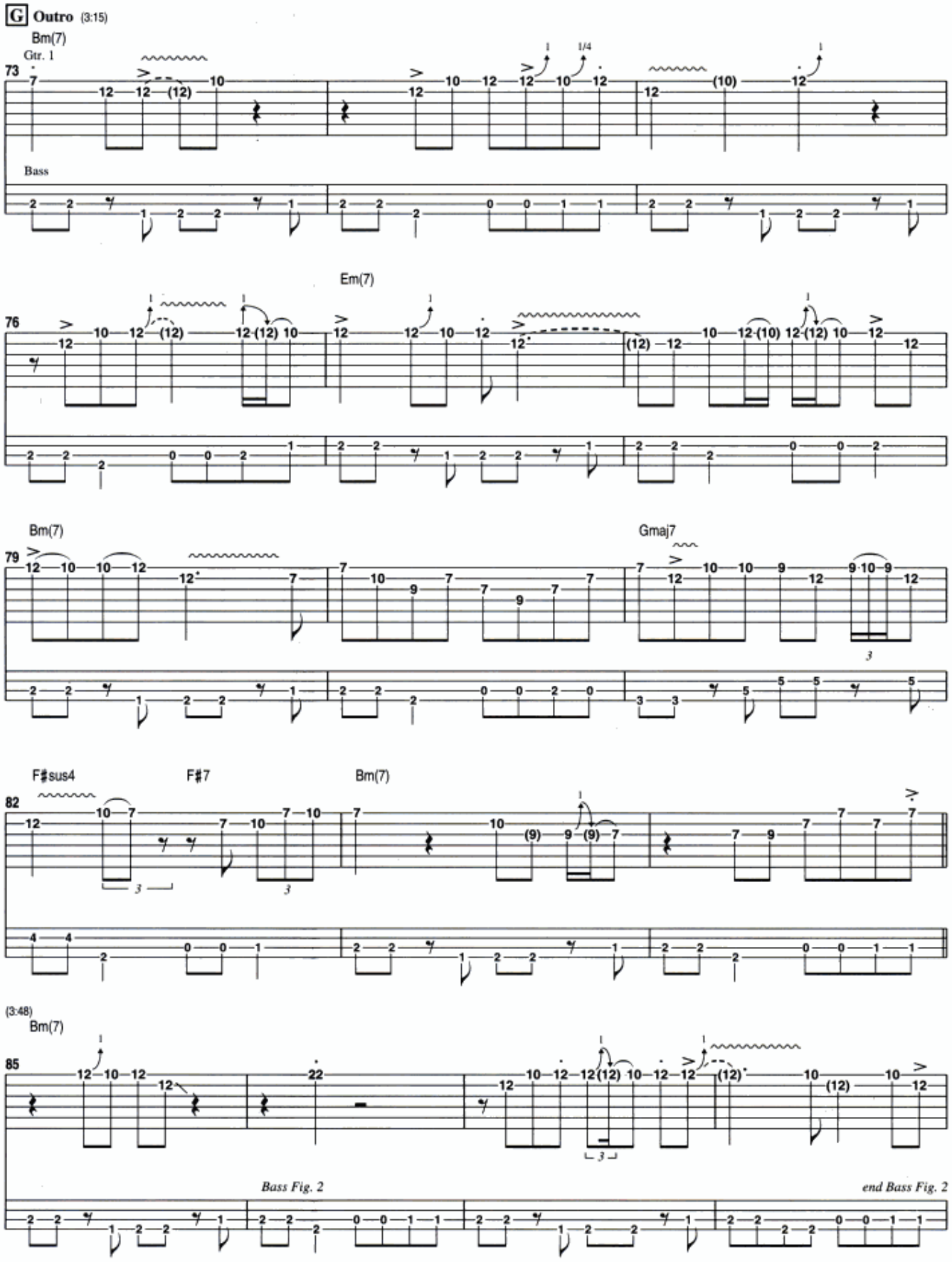


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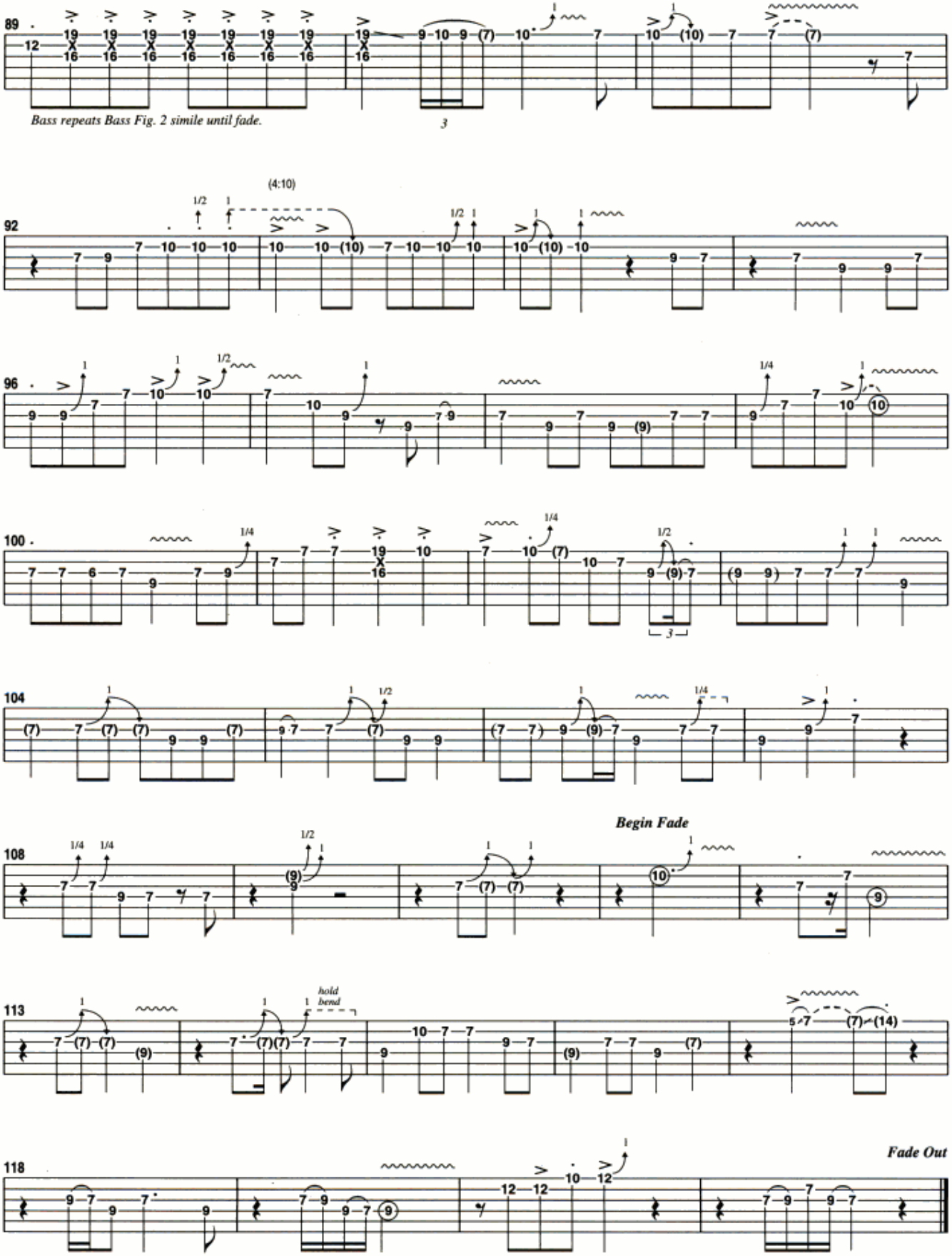
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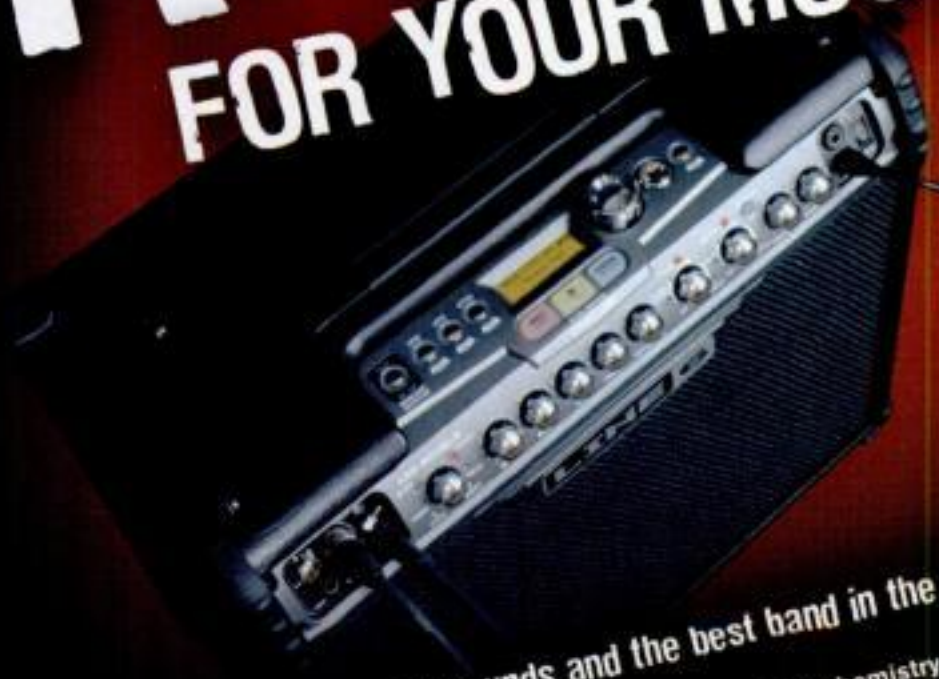


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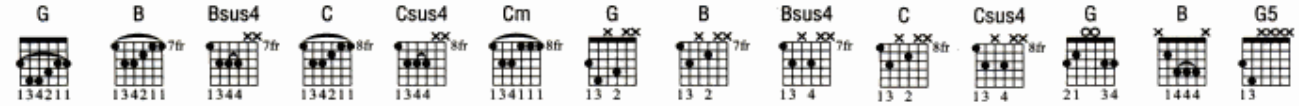


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"CREEP" RADIOHEAD

As heard on **PABLO HONEY** (CAPITOL)

Words and Music by **Thomas Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, Edward O'Brien, Albert Hammond and Mike Hazelwood** ✶ *Transcribed by* **Patrick Mabry**



A **Intro** (0:00)

Moderately ♩ = 92

G B Bsus4 B

Gtr. 1 (clean elec. w/tremolo effect)

let ring throughout

1

Bass

Bass Fig. 1

C Csus4 C Cm

When you were here before

5

end Bass Fig. 1

**Substitute note in parenthesis when Bass Fig. 1 is recalled.*

B **1st Verse** (0:20)

couldn't look you in the eye **You're just like an angel**

G B

Gtr. 1

9

Bass plays Bass Fig. 1 twice simile (see bar 1)

your skin makes me cry **You float like a feather**

C Cm

13

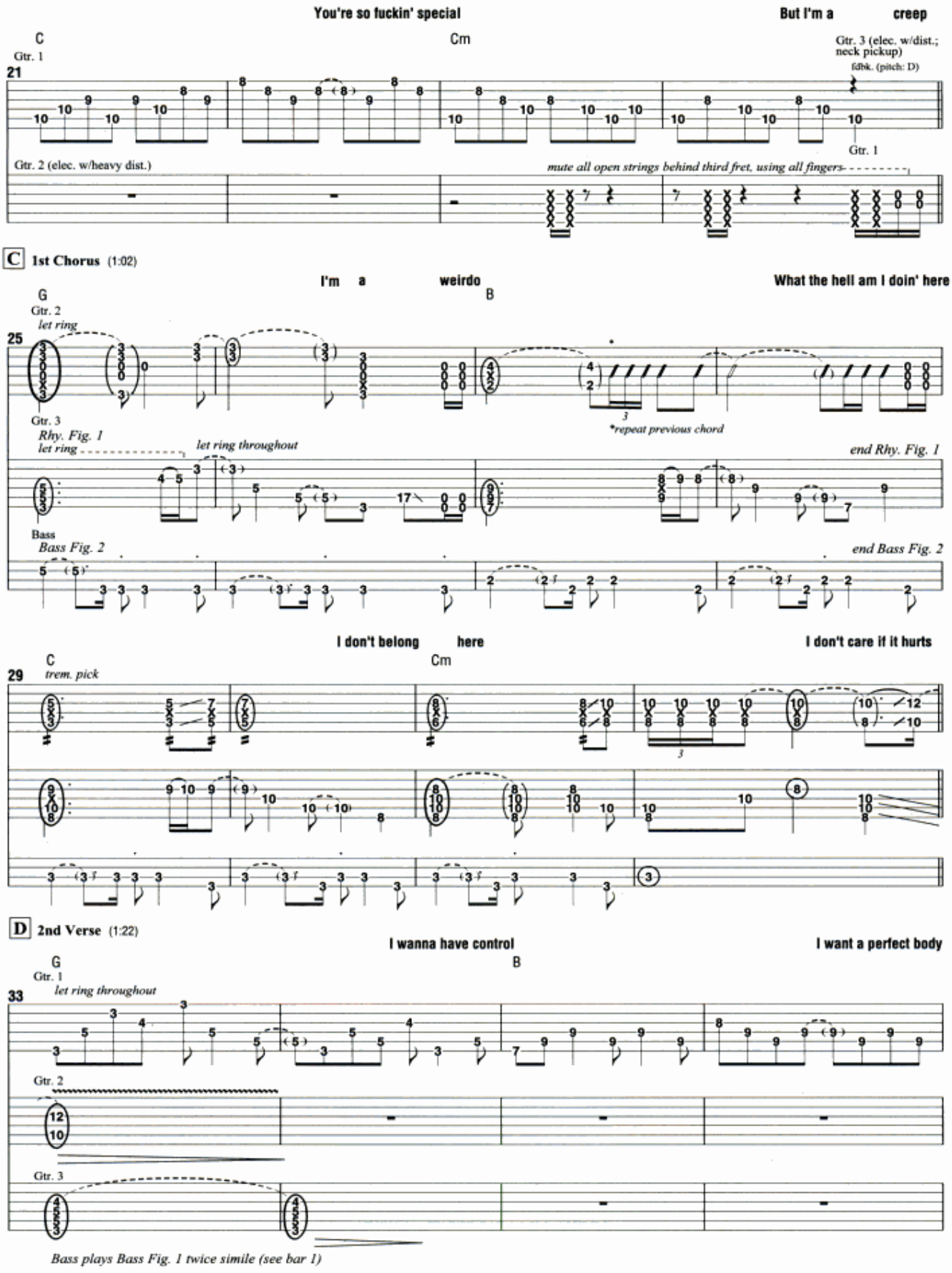
in a beautiful world **I wish I was special**

G B

17

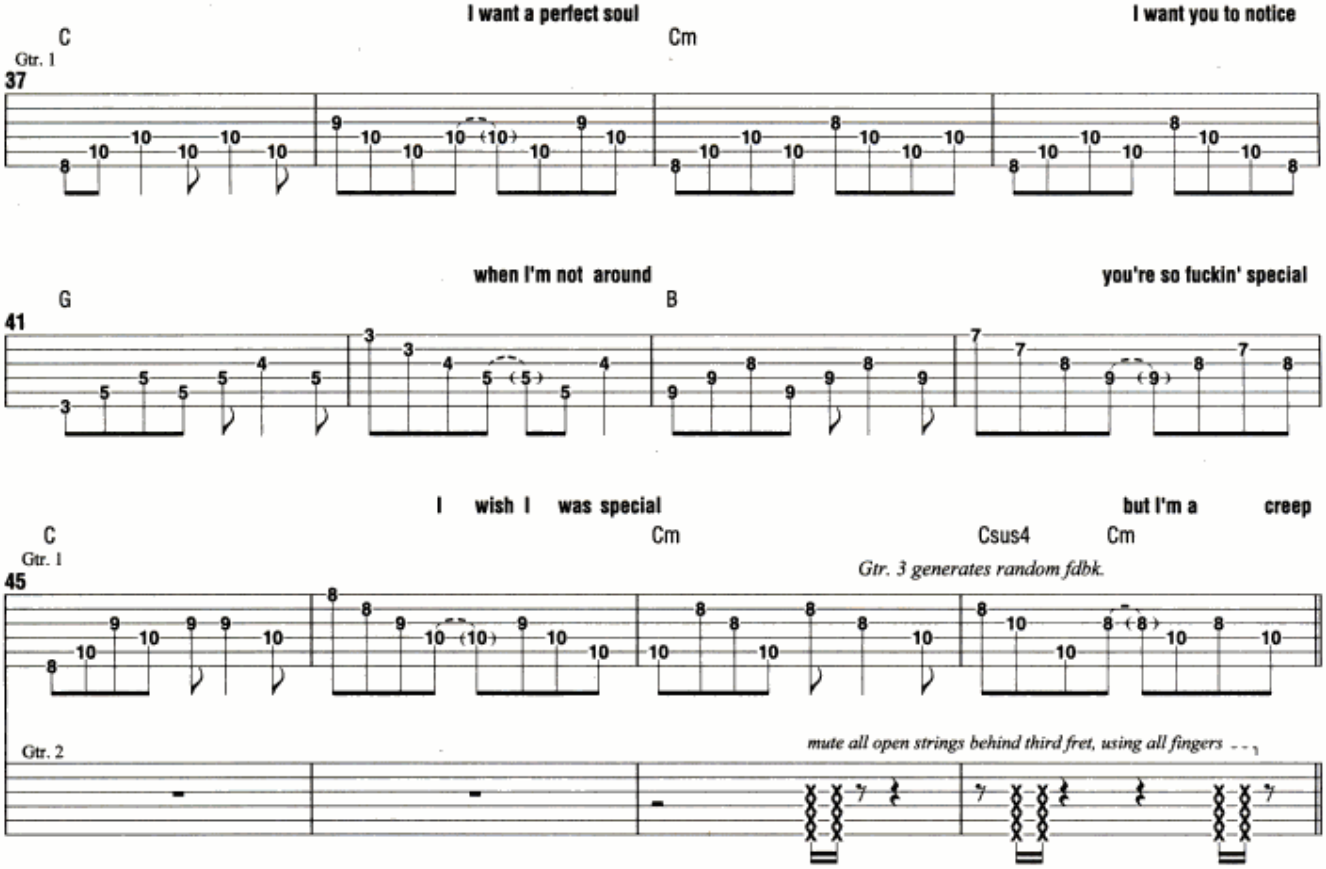
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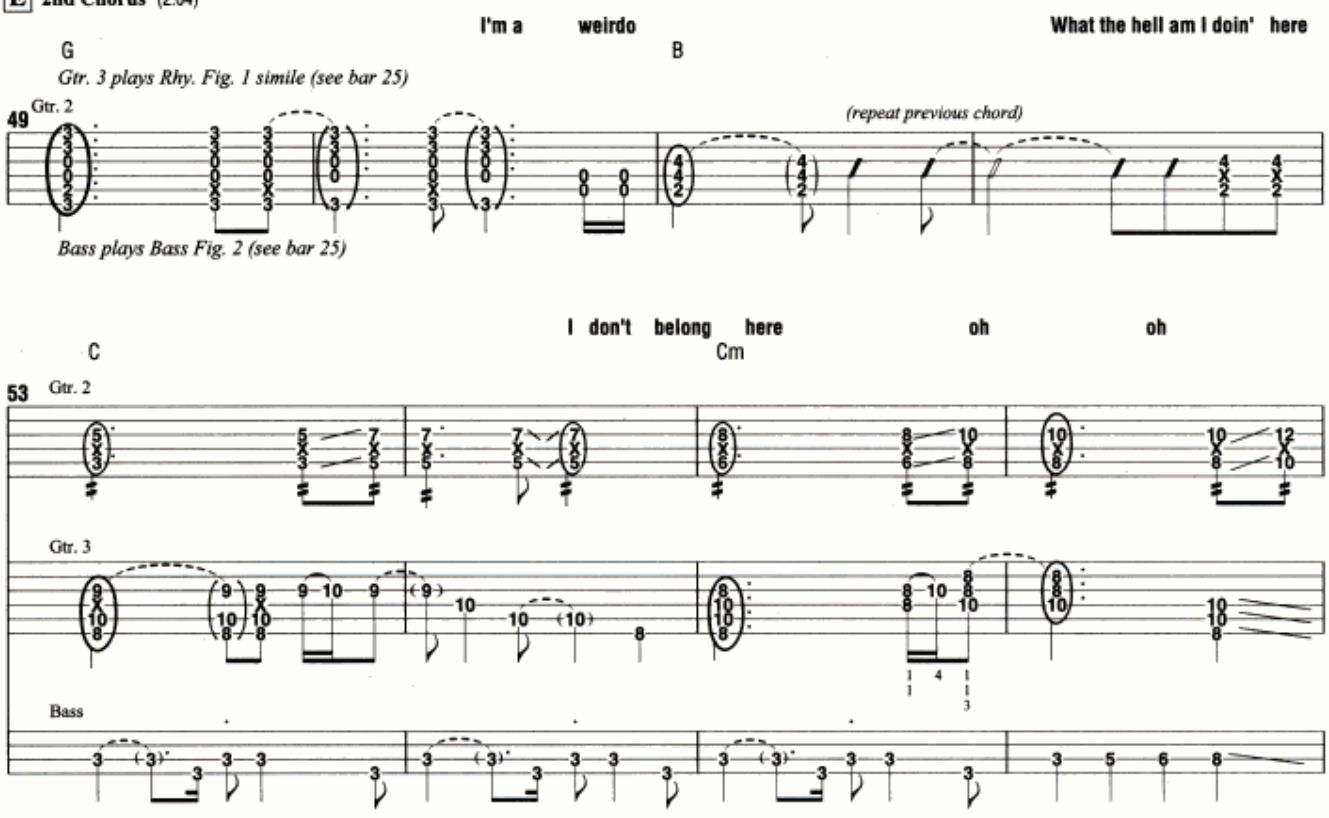


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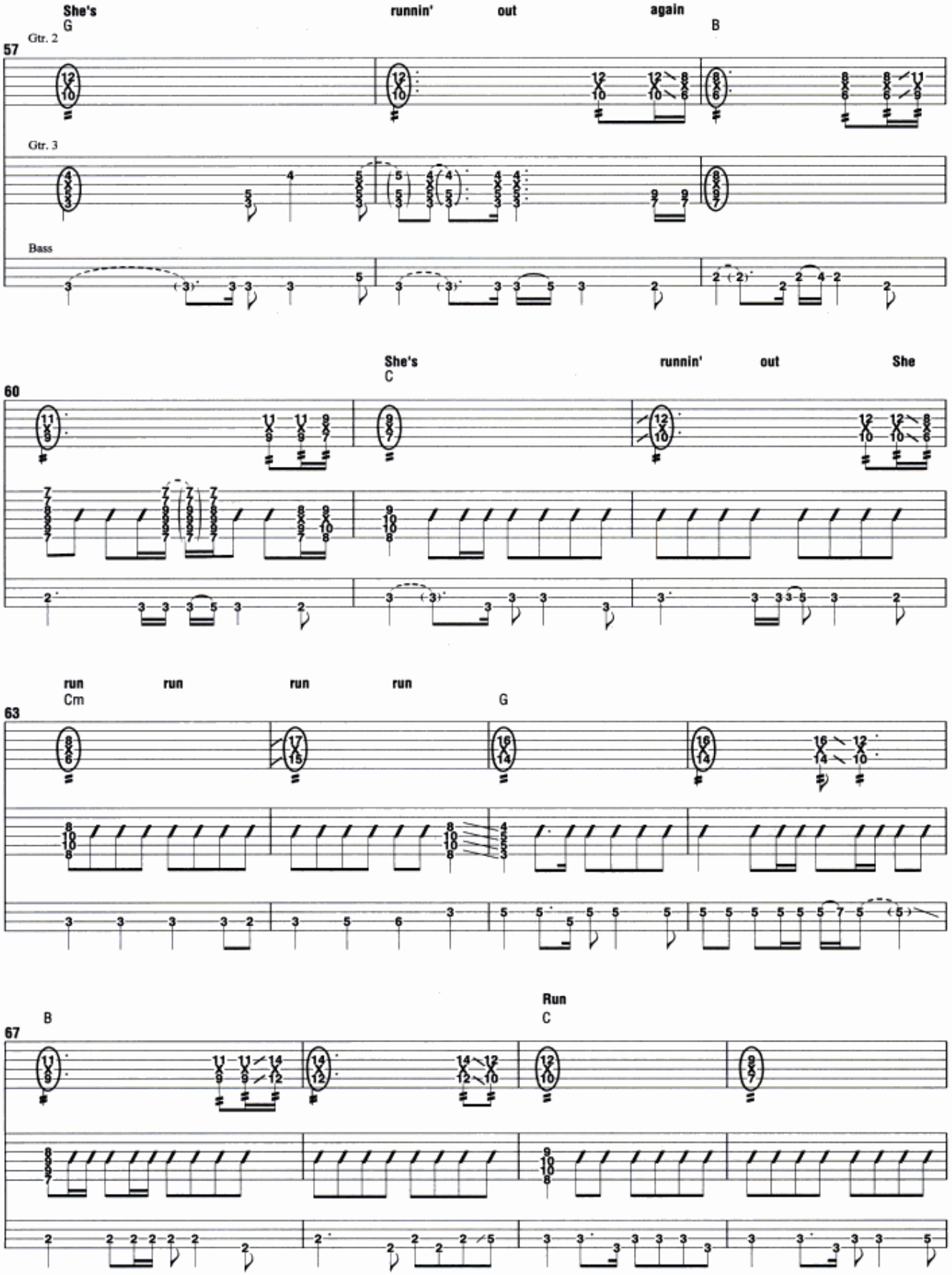
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E **2nd Chorus** (2:04)



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F 3rd Verse (3:07)

Whatever makes you happy — Whatever you want

Cm — G5

Gtr. 2

71

Gtr. 3 (fade out)

Gtr. 3

Gtr. 1

let ring throughout

Bass

You're so fuckin' special — I wish I was special

B — C — Cm

Gtr. 1

75

Bass

G Outro Chorus (3:27)

but I'm a creep — I'm a weirdo — What the hell am I doin'

G — B

Gtr. 3

80

fdbk. (pitch: C♯)

p

Gtr. 1

let ring throughout

Bass

here — I don't belong here — I don't belong here

C — Cm — G5

85

fdbk.

pitch: C♯

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Paradigm Shift

1. A term to describe a fundamental change in basic assumptions in scientific thinking. It has since become widely applied to many other realms of human experience as well.

FROM: Thinking the guitar is just another musical instrument and should be approached the same as any other...
TO: Learning that the guitar is unique in the field of musical instrument design and just understanding its interface is a separate area of study.

FROM: "School sucks. My teachers are all idiots and the stuff they teach is boring as hell, so why is this going to be any different..."
TO: This guitar teacher was occasionally the smartest kid in the class, routinely the principal's worst disciplinary problem and almost always the best guitar player in school all rolled in one - uh, sound familiar?

FROM: The daunting task of facing thousands of seemingly random bits information in the form of basic music elements...
TO: A functional understanding of the pattern nature of the fretboard independent of music.

FROM: Strumming a plastic toy in front of a silly game console and pretending to be a rock star...
TO: Taking your guitar and music seriously and putting in the time and effort to learn something and maybe getting an act together to play for real people.



FROM: Expecting it's just another scam, because you've already bought so many other books, CDs and DVDs that didn't live up the the claims in the ads...
TO: Accepting that Fretboard Logic is an alternative approach, and all those endorsements you've been reading all these years are very real, and they are all from people just like you, who were just as skeptical but still willing to take a chance in order to make some progress, and when they did, they took time out of their lives to write in and say exactly what it meant to them, in their own words.

FROM: Rote memorization of the notes on the fretboard and then facing an endless number of tone group permutations...
TO: Building all the chords, scales and arpeggios you will ever need by easily combining music formulas with fretboard forms.

FROM: "It's probably going to be hard for me to understand, and I'm going to feel like an idiot..."
TO: Finding out very quickly that lot of work went into making it easy to understand and even more into making it funny. Don't forget that it was written by a true blue music lover and guitar-playing wiseass - so be bold, and this powerful force will come to your aid.

FROM: "Put this finger here and put that finger there, rinse and repeat a million billion times..."
TO: Precise guitar-oriented descriptions that are easily learned and quickly retained.

FROM: Thinking in terms of multiple locations of the exact same pitches and having to guess which string to look for a note on...
TO: Knowing the notes by first knowing the fretboard forms provided by the tuning.

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The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C♯? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves.*

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda.* Now was my *final chance.*

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale.*

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.

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STOMP THE YARD

Ibanez Flying Pan, Tube King and Jemini effect pedals

BY CHRIS GILL

WHEN YOU CONSIDER THAT Ibanez has produced more than a thousand guitar models, it's no wonder the company's stomp boxes are regarded as a mere footnote (pardon the pun) to the company's illustrious history. But since the Seventies, Ibanez has made about 200 different effect pedals, pumping out new models at an output rate that puts many competing effect manufacturers to shame. Ibanez's pedal legacy includes several must-have products, like the legendary Tube Screamer, which many guitarists consider one of the top-10 stomp boxes ever made.

Ibanez recently introduced three new pedals that give a miniature overview of the company's past *and* a glimpse of its future. The FP-777 Flying Pan phase shifter is a limited-edition reissue of Ibanez's classic Seventies Flying Pan pedal, one of the most sought-after vintage pedals of all time (a mint in-the-box unit recently sold for $1,650 on eBay). The TK999HT Tube King distortion is a significantly updated version of the popular TK999 Tube King pedal that Ibanez introduced in the mid Nineties. Designed with the help of Steve Vai, the brand-new Jemini distortion pedal is Ibanez's first artist signature pedal as well as its first dual-configured stomp box.

IBANEZ EFFECT PEDALS

LIST PRICES: FP-777 Flying Pan, $357.13; TK999HT Tube King, $249.99; Jemini Distortion, $285.70

MANUFACTURER: Ibanez, ibanez.com

FP-777 FLYING PAN

CONTROLS: Phase Speed, Feedback Depth, Phase Select, Pan Speed

FOOTSWITCHES: Phase on/off, Pan on/off

INPUT: Mono

OUTPUT: Left and right

OTHER: Optional nine-volt AC adapter

TK999HT TUBE KING DISTORTION

CONTROLS: Drive, Level, Lo, Mid, Hi, Void, Hi/Lo Presence switch

FOOTSWITCHES: Effect on/off

INPUT: Mono

OUTPUT: Mono

OTHER: AC adaptor included

JEMINI DISTORTION

CONTROLS: (two each) Drive, Tone, Level

FOOTSWITCHES: Overdrive on/off, Distortion on/off

INPUT: Mono

OUTPUT: Mono

OTHER: Optional nine-volt AC adapter

FP-777 FLYING PAN

FEATURES

THERE'S A GOOD REASON why original Flying Pan pedals fetch top dollar on the vintage market. Nothing else matches the psychedelic head trip of its combined phase shifter and stereo panning/tremolo effects—nothing, except for this reasonably priced, limited-edition reissue that accurately duplicates the look, sound and unmistakable vibe of the original.

The Flying Pan is housed in an oversized steel case studded with a handful of controls (Phase Speed, Feedback Depth, Phase Select and Pan Speed) plus individual on/off switches for the phase shifter and panning effects. Jacks include a mono input, individual right and left outputs and a nine-volt AC adapter input. The only modern addition not featured on the original version is a pair of LEDs to let you know when the phase and pan effects are engaged.

PERFORMANCE

THE FLYING PAN IS WORTH its price for its deep, swirling phase-shift effects alone, but when you hook it up in stereo to two amps and kick in the panning effect, the sound transcends anything you'd expect from an ordinary phaser. Because it's almost impossible to set the phase and pan speeds to identical rates, it generates a heady, psychoacoustic effect where sound seems to circle the room in an unpredictable manner that can make you feel drunk or seasick. With both effects set to high speeds, it creates a very convincing Leslie effect that makes other rotary-speaker effects sound artificial. The pedal still sounds great in mono, creating choppy on/off tremolo when the pan effect is engaged along with the phaser's chunky swirl.

PRO	CON
AFFORDABLE REISSUE OF COVETED CLASSIC; WILD STEREO EFFECTS	VERY LIMITED SUPPLY (ONLY 777 UNITS WORLDWIDE)



ON DISC

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CHECK

FRAMUS MAYFIELD CUSTOM SEMIHOLLOW ELECTRIC *166* 50TH ANNIVERSARY OF ACCUTRONICS REVERB *168* YAMAHA RBX4 A2 BASS *170*



A genuine 12AX7 glows warmly behind this clear window.

The Void control is actually an adjustable noise gate.



The Bright/Save switch lets you adjust how brightly the LEDs glow.

Wonder twin power! The Jemini combines separate overdrive and distortion effects in one.

TK999HT TUBE KING DISTORTION

FEATURES

THE ORIGINAL IBANEZ TUBE KING pedal produced thick, creamy distortion that was perfect for blues and classic rock, but this new version is a much more aggressive beast that's voiced for metal and modern hard rock tones. Housed in a unique diamond-shaped case, the TK999HT has drive and level controls plus Hi, Mid and Lo equalization knobs and a Hi/Lo presence switch. A noise reduction circuit dubbed "Void" allows you to adjust sustain. At high Void settings the circuit abruptly cuts off the sound—perfect for tight palm-muted rhythm. Because the TK999HT features a 12AX7 tube driven by normal DC high voltage, it operates only with its included AC adaptor—batteries just can't provide sufficient juice to provide true tube tone.

PERFORMANCE

RIGHT OUT OF THE BOX, the TK999HT delivers wicked, scooped mid distortion with big-bottom bass and tight, precise treble. While you can get nice, violin-like leads by cranking up the mids and turning the Void control way down or off, this box really excels in producing thick, violent power chords, especially with a down-tuned guitar. The level control provides a significant boost in volume when cranked up, which is useful for solos. If your amp sounds wimpy or you could really use an extra high-gain channel, the TK999HT provides a low-cost alternative to getting your amp modded or replacing it altogether.

PRO	CON
THICK, AGGRESSIVE METAL DISTORTION; RESPONSIVE NOISE GATE; VERSATILE EQ	GAIN IS TOO SATURATED FOR BLUES AND CLASSIC ROCK PLAYERS

JEMINI DISTORTION

FEATURES

DESIGNED TO REPLACE THE TS9 Tube Screamer and Boss DS-1 Distortion pedals in Steve Vai's rig, the Jemini combines distortion and overdrive effects in a two-in-one twin pedal. The pedal has two footswitches for turning the overdrive and distortion effects on and off, and both effects offer individual drive, tone and level controls surrounded by green (overdrive) or red (distortion) LEDs. A Bright/Save switch adjusts the LEDs to high brightness (for daytime use outdoors, for example) or low brightness (to conserve battery consumption). Because the Jemini operates on a single nine-volt battery (or with an AC adaptor), the left battery compartment allows you to conveniently store an extra battery for mid-gig emergencies.

PERFORMANCE

THE OVERDRIVE AND DISTORTION sections have distinct personalities and tonal character, providing a wider range of colors and textures than you'll get from an ordinary distortion/overdrive stomp box. The overdrive effect produces pronounced midrange with rather dark overtones, while the distortion effect has a bright scooped-mid personality with fat bass and sizzling highs. Although the Jemini is configured and priced like two pedals, only one effect operates at a time. You can't cascade both effects together for over-the-top distortion like you could with two individual pedals.

PRO	CON
VERSATILE ALL-IN-ONE OVERDRIVE AND DISTORTION; SINGLE NINE-VOLT BATTERY OPERATION	ONLY ONE EFFECT OPERATES AT A TIME

THE BOTTOM LINE

ALL THREE OF THESE NEW Ibanez pedals make great workhorse additions to any player's rig. The Flying Pan is best for alternative/experimental-minded guitarists or anyone who still rocks a pair of bellbottoms. The TK999HT is a great distortion pedal for metal rhythm players, while the Jemini is ideal for soloists who want a variety of warm, singing distortion and overdrive tones with near-endless sustain.

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VETERANS BENEFITS

Peavey JR Special USA Josh Rand signature guitar

BY ERIC KIRKLAND

SIGNATURE GUITARS simultaneously fulfill the sonic goals of the namesake artists and fans who want to emulate their tones. But Stone Sour guitarist and songwriter Josh Rand used his carte blanche opportunity with Peavey to benefit the Wounded Warrior Project, a non-government-related fund that helps severely injured veterans reintegrate into civilian life.

Rand was already working with Peavey on a modified version of the company's award-winning HP Special when a television program on wounded veterans' difficulties inspired him to cover his signature guitar with the U.S. Army's desert digiflage pattern and donate a portion of the instrument's proceeds to the Wounded Warriors Project. Everything else about the guitar is aimed at turning the existing HP Special's platform into a hardcore weapon of sonic destruction that befits Rand's thunderous tone. In his eagerness to create havoc, his design choices also created a killer old-school rock guitar.

FEATURES

THE OFFICIAL U.S. ARMY digiflage camo pattern is applied to the JR Special's flattop basswood body with Peavey's patented ArtGuitar printing process. (Peavey can now affix practically any image or photo onto a guitar top through its custom graphic portal at peaveycustomshop.com.) Basswood's natural ability to control resonance and balance high-gain tones makes this soft wood an excellent choice for the JR Special's intended marriage to heavy distortion. Remember that players like Steve Vai and Eddie Van Halen have favored basswood bodies for most of the past 20 years. As for the flattop, this was Rand's preference, as he likes how it feels under his picking hand.

Peavey's longtime experience with oil-finished maple necks helped it create Rand's relatively thin Eighties-style C-shape neck with reverse headstock. Although the guitar does not have the HP Special's deep asymmetrical profile and multi-radiused board, it was comfortable to play. One feature that Peavey did incorporate from the HP Special's neck is the dual-stabilizing bars that run parallel to the truss rod. This is a full 25 1/2–inch scale neck, but its deep adjoining neck pocket makes it feel more like a shorter 24 3/4–inch scale guitar. Five recessed bolts set in a unique pattern secure the neck and maximize the volume of high-register notes.

Resonance, sustain and low-end clarity are enhanced by Peavey's patented Dual Compression tailpiece, which draws more vibration from the body via long string ferrule tubes attached through the bottom of the bridge. Its continuous metallic connection works the same theory as direct-mounted pickups, but with better results. These powerful lows, mids and highs are captured and amplified by DiMarzio's most potent bridge pickup, the muscular X2N and the highly complex PAF Joe neck bucker. Single volume and tone controls and a three-way toggle complete the electronics.

PERFORMANCE

THROUGH A HIGH-GAIN AMP like my Elmwood or FJA-modified Mesa Rectifier, the JR Special's X2N humbucker pummeled the speakers, producing a crisp thud every time I slammed a muted chord. The guitar cuts a wide and deep path through the mix, just above a bassist's midrange territory, which is where so many bands lack power. This low-mid focus made it possible for me to engage more of the power amp's presence and derive an earthier crunch from the power tubes, rather than rely on the preamp's gain. Lead lines absolutely roared, and sweeps flowed gracefully through the X2N's extreme output, but I ultimately preferred to use this bridge bucker for rhythm and then switch to the PAF Joe for my lead sounds.

The PAF Joe's unique ability to highlight overtones increases the pickup's intensity, especially through similarly endowed amplifiers—I don't remember when I've heard so much angst and teeth-grinding tension from a neck pickup. On the other hand, the X2N's beefy coils made it my go-to pickup for warm and velvety clean passages, proving that loud doesn't always equate to harsh.

THE BOTTOM LINE

THE SIGNATURE JR Special's heavy DiMarzio armament, oiled maple neck and Dual Compression tailpiece combine to deliver the powerful lower midrange tones that drive Josh Rand's sound. At the same time, this guitar is no one trick pony. The JR special is a very warm and organic rock guitar with one of the better out-of-the-box brown sounds. And you can feel good about buying it, knowing that you're doing your part to help veterans through the Wounded Warrior Project.

PEAVEY JR SPECIAL USA JOSH RAND SIGNATURE GUITAR

LIST PRICE: $1,799.00
MANUFACTURER: Peavey Electronics, peavey.com
BODY: Basswood
NECK: Five-bolt oil-finished maple
FINGERBOARD: Maple, oil finished
SCALE LENGTH: 25 1/2 inches
FRETS: 22
HARDWARE: Patented Dual Compression tailpiece, Schaller tuners
CONTROLS: One volume, one tone, three-way switch
PICKUPS: DiMarzio X2N and PAF Joe neck humbucker

ON DISC





PRO	CON
FIST-CLENCHING HIGH GAIN INTENSITY, WARM AND POWERFUL TONES, BENEFITS WOUNDED VETERANS	NO FLOYD ROSE OPTION

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Mayfield Legacy
Mahogany laminated top and back, sides made of solid Mahogany, Mahogany neck with Rosewood fingerboard and mother-of-pearl dot inlays. Matched headstock (Mahogany), Satin finish, scale length: 24.75", 22 jumbo frets, Plek Technology used for fret Set Up. Seymour Duncan SP90 RWRP / SP90 pickups, 3-way switch, 2 volume and 2 tone controls, low friction nut.



FRET SETUP MADE BY plek TECHNOLOGY

Mayfield Custom
Flamed Maple neck with tigerstripe Ebony fingerboard or Mahogany neck with tigerstripe Ebony fingerboard, High Polish finish, mother-of-pearl trapeze inlays. Scale length: 24.75", 22 jumbo frets, Plek Technology used for fret Set Up. Seymour Duncan SH2 / SH4 pickups with cover, 3-way switch, 2 volume and 2 tone controls, low friction nut.

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SATCH MO'

Vox Satchurator Joe Satriani signature distortion pedal

ON DISC

BY ERIC KIRKLAND

JOE SATRIANI HAS EVERY imaginable high-gain amp at his disposal, including his own award-winning Peavey JSX signature amp. Still, he prefers to create his fat, midrange-thick and harmonically rich tone by punishing the front end of clean or slightly dirty amp with a distortion pedal. A confessed pedal junkie, Joe has relied on numerous vintage pedals to craft his recognizable brand of extreme saturation. But as everyone knows, vintage pedals are noisy, unreliable and often impossible to repair.

Satriani's quest for the ultimate distortion pedal led him to a partnership with Vox. The result is the new Satchurator Joe Satriani signature distortion pedal. Satriani was instrumental in every aspect of the pedal's design, which included more than 20 revisions. Satch likes it so much that he's now using it as his primary source of preamp gain in front of his JSX's clean channel.

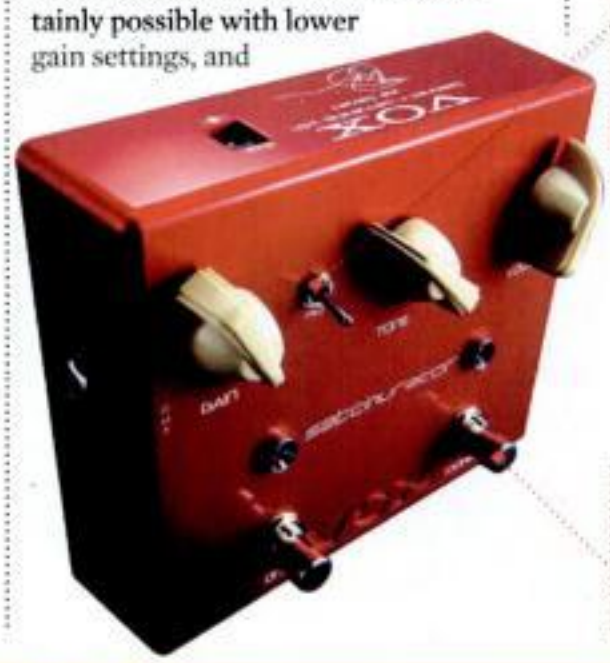
FEATURES

VOX AND SATRIANI AIMED for boutique quality with Satchurator, and they got it right. Satch's favorite candy-red paint tastefully covers the sturdy chassis, and all the components are board mounted. The pad switch solves a problem Satriani discovered of vintage distortion pedals clipping when front-ended with some of today's high-energy wahs and dynamic effects. The More switch essentially doubles moderate gain levels and takes the gain to a spinal-tapping "11" when the gain control is dimed.

In addition, Satch chose to use a specially designed input buffer, rather than true bypass, so there is no change in signal strength and tonal character when the pedal is on or off. The Satchurator runs off a nine-volt battery or with an optional adaptor.

PERFORMANCE

THE SATCHURATOR REALLY NAILS Satriani's incredibly detailed and precise high-energy tone. (Reportedly, the pedal has assisted him with skyrocketing his trademark reverse-dive harmonic launches to new ear-shattering heights.) Some careful tweaking of the treble-laden tone control made it possible for me to achieve the gut-busting midrange punch, low-end sustain and ridiculous screams that characterize Satch's tone. Less dramatic crunch tones are certainly possible with lower gain settings, and the pedal cleans up with no treble loss when you roll down the guitar's volume.



The pad switch helps the Satchurator interface with certain modern wahs and dynamic effect pedals by eliminating clipping artifacts that they sometimes cause.

The More switch can push the gain past "10" and be used as an alternate higher gain mode.

GOLD AWARD GUITAR OVERALL VALUE

VOX SATCHURATOR JOE SATRIANI SIGNATURE DISTORTION PEDAL

LIST PRICE: $160.00
MANUFACTURER: Vox Amplification Ltd., voxamps.co.uk
EFFECTS: Distortion
FEATURES & CONTROLS: Gain, tone, volume, pad switch, More switch
CONNECTIONS: In mono, Out mono
CIRCUITRY: Analog
POWER: Nine volts (battery or optional adaptor)

THE BOTTOM LINE

JOE SATRIANI and Vox have managed to stuff his complex tone into a stomp box. In doing so, they've created one of the most nuanced and quietest high-gain rocker boxes available today.

PRO	CON
PRODUCES SATRIANI'S HIGH-GAIN TONE; LOW NOISE FLOOR; VERY WELL BUILT	LIMITED TONE CONTROL RANGE

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

UNDER THE RADAR



NEW ELECTRONIC EFFECTS are sometimes invented out of necessity (as with spring reverb, created to make Hammond organs sound better in suburban living rooms) and occasionally by accident (as with distortion, which began as an undesirable byproduct of damaged amplification and overloaded recording signals). Once in a blue moon, new technology spawns effects that were previously unavailable or inconceivable.

Such was the case with the Ibanez FP-777 Flying Pan, an effect pedal introduced in the late Seventies that combined phasing, tremolo and panning. Its principal component was a panning chip that ping-ponged a signal between two channels.

That the Flying Pan was created at all was due to the United States' shrinking aerospace budget. National Semiconductor saw a large chunk of its aerospace business disappear and began looking to new markets, including the musical instrument industry. The company's panning device was an interesting effect that seemed to have very limited use until Ibanez guitar checker Dave Humphrey took it home and began experimenting with it in combination with a phase shifter and tremolo effects.

The result of Humphrey's tinkering became the Flying Pan, one of the wilder effects to come out of this era. In addition to its discrete effects, the Flying Pan could create lush rotary effects that approximated the sound of a Leslie cabinet as well as off-center phase-and-pan effects that could induce a serious case of vertigo.

Oddly, the Flying Pan never really took off, and Ibanez discontinued it. Originals (as pictured) command a tidy sum, but the pedal is also back in a limited production run of 777 units (see review on page 160). Grab one while you can. *—Curly Maple*

CHEAP THRILLS COOL GEAR FOR UNDER $199

THE NEW IN-AND-OUT

Alesis M1Active 320 USB digital interface

THE HIGH COST OF recording hardware has prevented a lot of budding musicians from turning their computers into recording decks. Although prices have come down over the years, you still need a minimum of $300 to buy a basic analog/digital audio interface and a decent pair of monitors.

Alesis has made entering the digital arena easier and less expensive with its new M1Active 320 USB stereo monitors. On the face of it, the 320s are a pair of 10-watt monitors that connect to your computer via its USB port. But the 320s also provide stereo inputs to let you get audio signals *into* your computer as well as out of it.

The 320s operate with PCs and Macs, require no drivers and use USB 1.1 (so they'll interface even with older computers). Recording and playback are a respectable 16-bit/44.1–48kHz—essentially CD quality. Shielding prevents audio interference, even when the 320s are placed next to your computer monitor.

Alesis touts the 320s as "pro-grade" monitors—which is kind of like calling your iPhone a computer. The sound is a little hyped in the high frequencies, and while the small ported cabinets pump out loads of bass, they also make accurate bass monitoring difficult.



That said, the 320s will help you get your mixes in the ballpark where they sound good on other audio systems. And with a street price under $100, the Alesis M1Active 320 monitors are an all-in-one deal you can't afford to ignore. *—Christopher Scapelliti*

ALESIS M1ACTIVE 320 USB STEREO MONITORS AND DIGITAL INTERFACE

LIST PRICE: $199.00
MANUFACTURER: Alesis, alesis.com

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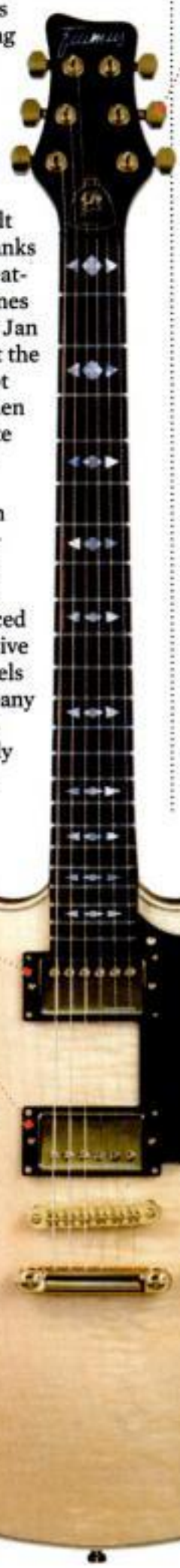
AN OLD FLAME

Framus Mayfield Custom semihollow electric guitar

BY CHRIS GILL

GERMANY MUSICAL INSTRUMENT companies like Hofner, Framus and Hoyer built a variety of impressive guitars that were popular during the Sixties and Seventies. Framus (which is mercifully short for Fränkische Musikinstrumentenerzeugung Fred Wilfer K.G.) developed a devoted cult following, primarily thanks to musicians like the Beatles, original Rolling Stones bassist Bill Wyman and Jan Akkerman of Focus, but the company went bankrupt in the late Seventies when it was unable to compete with the growing Asian import market.

Warwick, best known for its high-end basses, resurrected the Framus brand in 1995, and since then Framus has produced a diverse line of impressive new electric guitar models that is helping the company build a new devoted following. Framus currently offers a variety of solidbody models with provocative names like the Streetwalker and Panthera, a hollowbody jazz box (the AZ-10), and a variety of semihollow models like the AK 1974 (a reproduction of the Jan Akkerman signature model) and the Mayfield. I'm not sure if the Mayfield was named after soul brotha Curtis Mayfield, of *Superfly* fame, who was a devoted Fender player, but the Framus Mayfield Custom is sure to please funkmeisters, rock and rollers, blues blasters and even reggae rebels.



Framus locking tuners keep strings perfectly in tune.

Seymour Duncan JB and Jazz pickups deliver warm, punchy tone.

The flamed maple top provides crisp attack and sweet treble.

FEATURES

APPARENTLY INSPIRED BY the venerable Gibson ES-335, the Mayfield Custom is distinguished by its impeccable German craftsmanship and engineering. Like a 335, the Mayfield features a rounded double-cutaway body shape, but its body is slightly smaller, which makes the Mayfield much more comfortable to play, especially for guitarists accustomed to playing solidbody instruments. The body is built from laminated maple and features a stunning AAA flamed maple veneer on top and a solid mahogany sustain block. The 22-fret set neck is also AAA flamed maple and features a deep black ebony fingerboard decorated with custom mother-of-pearl inlays.

Framus is one of several companies that use computerized Plek machine technology to perform incredibly detailed fret dressing, nut slotting/shaping and saddle trimming, which ensures that each guitar has optimum playing action and setup when shipped from the factory. As a result, the Mayfield Custom's neck has an exceptionally fast and smooth feel. But even though the jumbo frets are dressed to a mirror-like glow and have a silky, sexy feel, the edges of several frets on my example extended over the fingerboard and felt somewhat sharp. Although any experienced repairman could smooth the sharp edges in a few minutes, it seemed like a gross oversight on an otherwise immaculate fret job.

FRAMUS MAYFIELD CUSTOM SEMIHOLLOW ELECTRIC GUITAR

LIST PRICE: $4,000.00
MANUFACTURER: Framus, framus.de
SCALE LENGTH: 24 3/4 inches
FINGERBOARD: Ebony
FRETS: 22 jumbo
BODY: Laminated maple with AAA flamed maple veneer, solid mahogany sustain block
NECK: AAA flamed maple
BRIDGE: Tune-O-Matic with stop tailpiece
PICKUPS: Seymour Duncan JB SH-4 bridge and Jazz SH-2 neck
TUNERS: Framus locking
CONTROLS: Two volume, two tone, three-position pickup selector

ON DISC

The Mayfield Custom is equipped with a pair of covered Seymour Duncan humbuckers: a JB SH-4 at the bridge and a Jazz SH-2 at the neck. Controls include the standard three-position pickup selector and individual volume and tone controls for each pickup. In addition to a traditional Tune-O-Matic bridge and stop tailpiece, the hardware is distinguished by exceptionally efficient Framus locking tuners and Warwick security strap locks.

PERFORMANCE

THANKS TO ITS MAPLE BODY, mahogany sustain block, ebony fingerboard and Seymour Duncan humbuckers, the Mayfield Custom delivers the perfect blend of hollowbody bark with solidbody bite as notes explode with crisp, articulated attack and swell into smooth, violin-like sustain. The maple body's bright treble overtones are balanced out by the warm, dark bass of the mahogany sustain block. Even when subjected to high gain levels on a VHT Deliverance amp, the Mayfield never succumbed to feedback, and it retained outstanding note-to-note definition.

The Mayfield Custom ships with .009–.046 strings, which make the guitar exceptionally easy to play. However, I recommend swapping out to a larger gauge set to really make the top sing and to make the overall tone fatter and heavier. Even with heavier strings, the 24 3/4–inch scale, 12-inch radius, smoothly rounded C-shape neck profile and Plek setup make the neck feel as fast and comfortable as a slimmed-down shred machine. The low-friction nut and locking tuners keep the Mayfield perfectly in tune even if you bend strings like Albert King after a Viagra overdose.

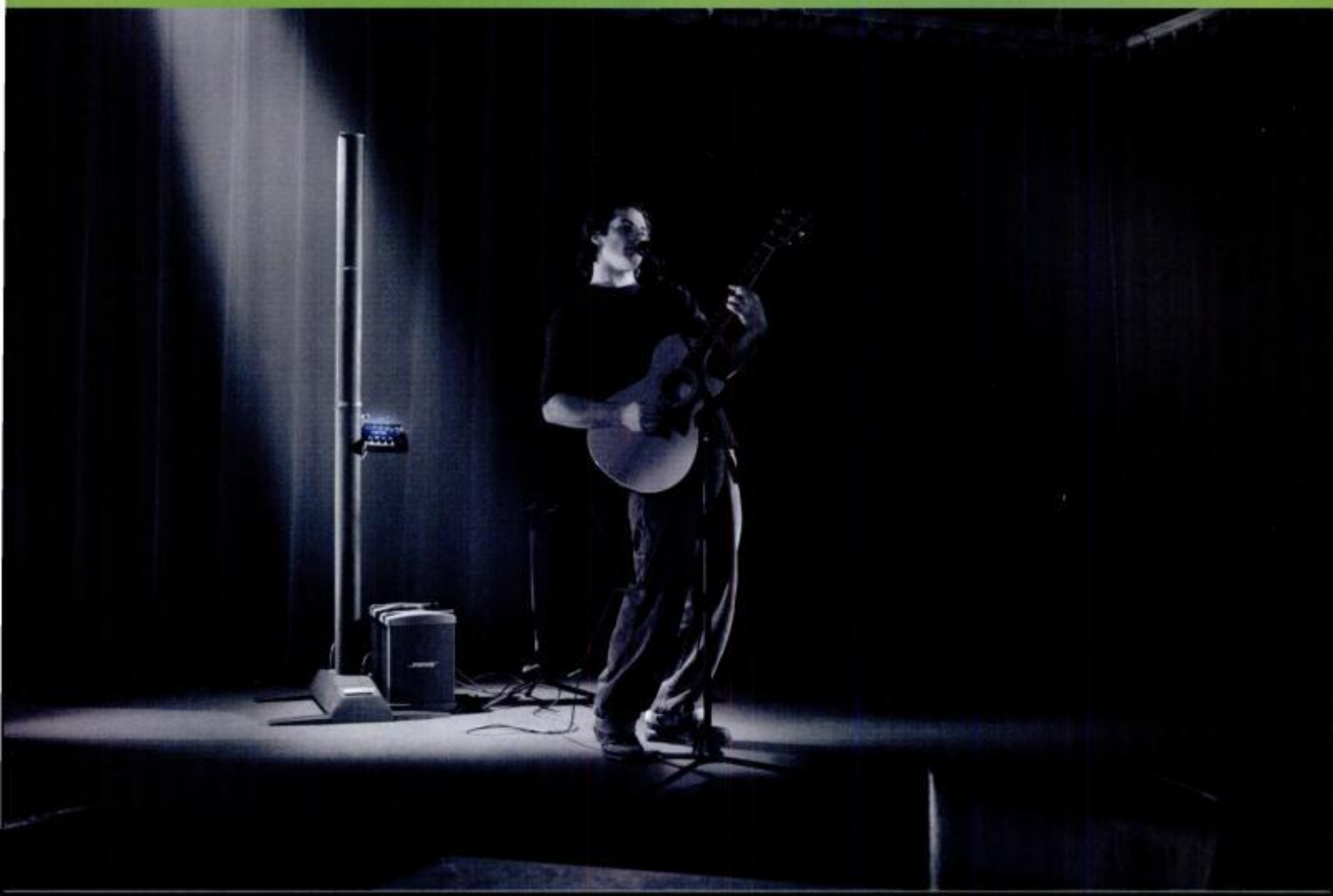
THE BOTTOM LINE

IF YOU'RE CONSIDERING purchasing a semihollow guitar and you can afford to spend a few extra bucks, the Framus Mayfield Custom is an excellent upgrade over the standard semihollow models on the market. While it may initially attract attention for its flamed maple top and fingerboard inlays, the Mayfield Custom's brilliant tones and luscious playability are what will keep players coming back for more long after the thrill of its looks have faded.

PRO	CON
PLEK SETUP PROVIDES IDEAL ACTION; LIGHTWEIGHT AND COMFORTABLE; CRISP, FAT TONES	SOME SHARP FRET EDGES; EXPENSIVE

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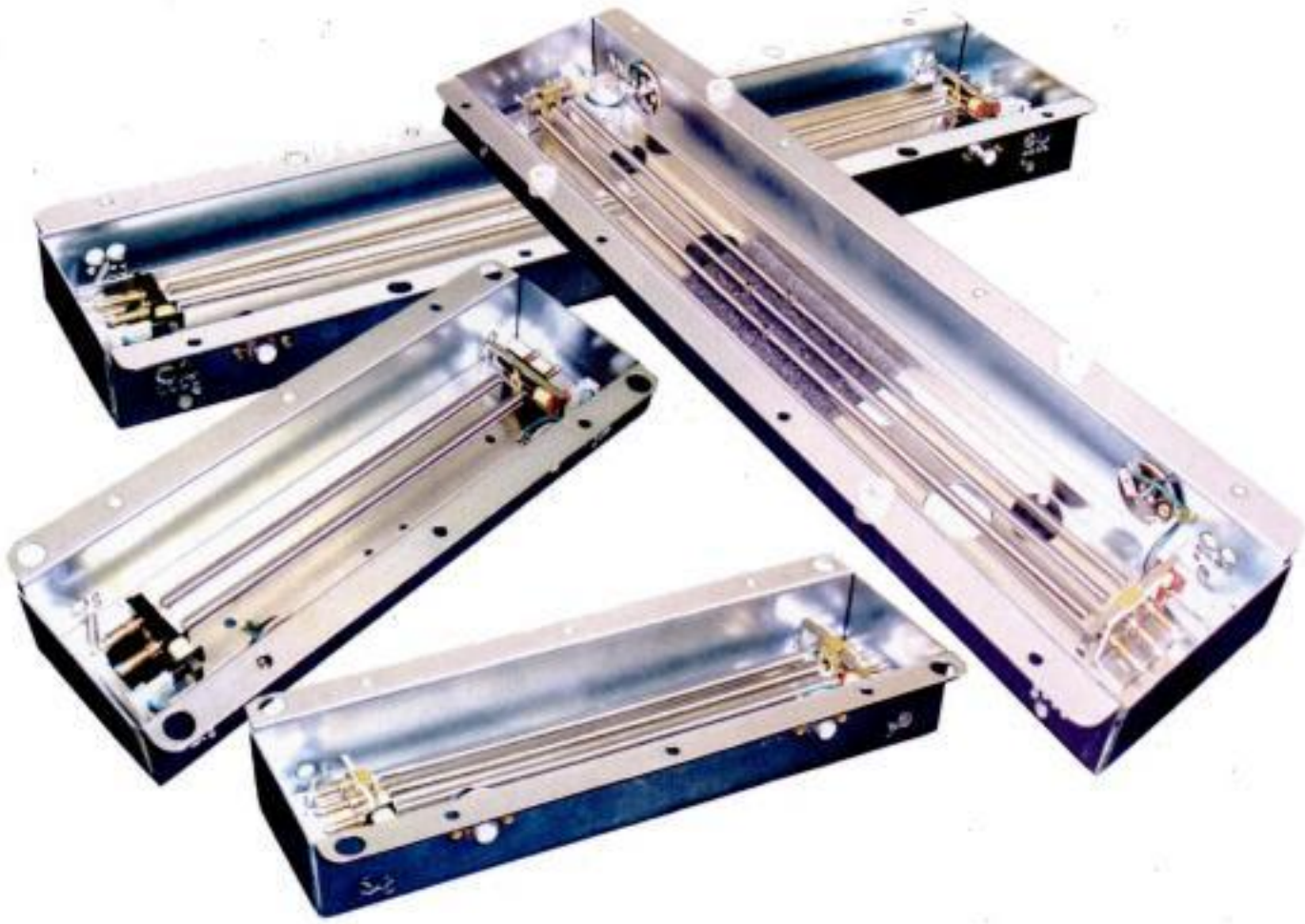
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DON'T FEAR THE REVERB

Guitar World *celebrates 50 years of the Accutronics spring reverb*

BY CHRIS GILL



ANY GUITARIST WHO has appreciated the warm, organic sound of spring reverb can thank Accutronics, the U.S. maker of spring reverb units. Now in its 50th year, the company has enjoyed a long history as the original spring reverb manufacturer, having seen its products placed in some of the greatest amps of all times, including vintage classics from Fender and Marshall.

Surprisingly, the spring reverb was created not for guitarists but rather organists. Although the electric guitar and the Hammond organ were invented at about the same time in the mid Thirties, the only goal for electric guitar amp designers was making an amp loud enough to be heard over horns and punch-drunk crowds at nightclubs. Hammond organs, however, were played in the comfort of household living rooms, surrounded by Naugahyde couches, shag carpets and flowery curtains. Since most people were used to hearing organs in church—where wooden pews, hard floors and large stained-glass windows create a reflective, reverberant sound—they found the sound of the Hammond organ on its own rather flat and lifeless.

In search of technology that duplicated the reverberant sound of a large hall, Laurens Hammond, the inventor of the Hammond organ, turned to Bell Labs, a renowned research laboratory that invented many musical innovations we now take for granted, like computerized music software. Bell Labs had already invented a delay device that used metal springs, transducers and long tubes filled with oil, and this provided the sound Hammond was searching for.

The original Hammond reverb unit was about four feet tall. As organs decreased in size in the Fifties, the need for a compact reverb unit developed. Hammond engineers created a T-shaped device about 13 inches wide and 14 inches tall that featured springs dangling from the horizontal cross bar, like a necklace. There was one big problem with this design: if you rocked or moved the organ, the springs would strike the upright bar and each other, creating a thunderous clang.



A Seventies-era print ad for Accutronics reverb pans; (top) a selection of modern Accutronics spring reverb pans

Hammond engineer Alan Young, who helped design the "necklace" reverb, found the solution in 1960. He developed a reverb unit where the springs were housed in a compact metal pan. This design became the Hammond (now Accutronics) Type 4 reverb unit, which is still used today.

Always searching for a competitive advantage, Leo Fender followed the development of the Hammond reverb very closely. In 1961, Fender introduced the Fender Reverb Unit, the first reverb effect designed for use with electric guitar, which housed a Hammond reverb tank. Fender's stand-alone unit was about the size of a tackle box, and it connected between the guitar and amplifier like an effect pedal. The Fender Reverb Unit became an instant hit with guitarists like Dick Dale and Glenn Grey (of the Challengers), and was applied generously to the instrument on surf music recordings.

Although the Fender Reverb Unit was around for a couple years and spawned a few imitations, no one thought of putting the reverb unit inside the amp until Fender introduced the Vibroverb amp model in 1963. By 1964 Fender offered a wide variety of amp models with built in reverb, including the Deluxe Reverb, Super Reverb and Twin Reverb.

Throughout the Sixties, due to the size of the reverb pan, reverb units were found only on large amp models. As smaller practice amps became more popular, demand for smaller reverb units increased, and as a result Hammond developed the Type 1 and Type 8 reverb units with 9 1/4-inch pans in 1971. Accutronics, which was a reverb manufacturing division of Hammond and is now owned by Sound Enhancement Products, currently offers four reverb models: the Type 1 with two springs in a 9 1/4–inch pan, the Type 4 with four springs in a 16 3/4–inch pan, the Type 8 with three springs in a 91/4–inch pan and the Type 9 with six springs in a 16 3/4–inch pan. In general terms, more springs results in a deeper, more complex sound and a longer pan provides longer reverb times (for example, the Type 4 produces delay times from 34 to 41ms).

Although affordable digital reverb first appeared in the early Eighties and is now available on inexpensive chips, the unique sound of spring reverb still retains its allure with guitarists. Next time you immerse your sound in lush, vibrant spring reverb, thank Laurens Hammond for inventing the effect and Accutronics for keeping it alive all these years.

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ANCHORS AWAY

Yamaha RBX4 A2 bass

BY ED FRIEDLAND

MANY PLAYERS BELIEVE their 12-pound Seventies-era Fender basses (the ones we used to call "boat anchors") have superior punch and sustain. But if you think a bass has to be heavy to sound heavy, Yamaha's RBX4 A2 bass should change your mind. It employs a new construction concept called Alternative Internal Resonance (A.I.R. for short), which results in a featherweight ax that has the balls and punch of a heavyweight.

FEATURES

THE MOST SIGNIFICANT FEATURE of the A2 is its unique body construction, which combines lightweight, resonant softwoods sandwiched between layers of harder tonewoods. The goal was to create a lightweight instrument that has depth and sustain. At a remarkable 7.3 pounds, the A2 is one of the lightest full-size basses on the market, but don't let that fool you—it has a surprisingly hefty tone.

The unique bridge design also plays a significant role in Yamaha's A.I.R. concept. The minimalist die-cast bridge has three "sound tubes" that extend through the body. Yamaha claims they help transfer string vibrations through the body's inner layers. The strings are also routed through the body, a practice that some builders believe helps transmit string vibration.

The two single-coil blade pickups are positioned for aggressive tones: the bridge coil is two inches from the G string saddle (roughly Seventies J-position), and the neck coil is five inches away at essentially the same spot as the treble coil on a P-Bass. Undoubtedly, the A2's most eye-catching features are the rings of red and blue LEDs that surround the individual volume controls. The lights dim as you lower the level of each pickup, and that's about it as far as their practical use is concerned. They do look wicked cool though. It's too bad they didn't add a light for the tone control as well. The lighted controls might lead you to think this bass has active electronics, but in fact, the A2 is passive. The onboard battery is strictly for powering the lights.

The jet-black gloss finish is attractive, and the subtle pinstripe and metallic silver binding give the bass the look of a customized car. The rosewood fingerboard hosts 24 frets and provides reasonable clearance to the uppermost positions. Underneath the black gloss finish, the neck is maple, and its rounded "C" profile and 1 1/2-inch nut width feel comfy. Matte finished enclosed tuners match the bridge and work smoothly.

PERFORMANCE

IN THE MUSICAL instrument world, it seems someone is always coming up with a brilliant new concept that sounds great on paper but rarely sounds good in wood. So it's easy to see how the A2 bass might raise an eyebrow or two with its boast of delivering great sustain and punch without the heft associated with those qualities. But in this case, it's true. I was happily surprised with the performance of the RBX4 A2. It's actually a little strange to strap on a seven-pound ax and get such a beefy sound.

There is nothing missing from the A2's tonal makeup. The notes are well formed, with a solid attack, great sustain and clarity. It does have a bright quality to it, but a simple turn of the tone knob easily rounds off the edge. The A2 can get a killer modern slap tone, a well-articulated burp for soloing, a chunky front pickup tone that will fill up the low end, and also has real cutting power for agitated rock.

THE BOTTOM LINE

IN SPITE OF ITS LIST PRICE, this instrument has been selling for as low as $549. That said, there's nothing cheap about this ax, and don't make the mistake of equating the A2's lightweight with inferior craftsmanship. If you play long hours on your feet, or just want a cool-looking bass that has great tone (and lights!), the A2 is well worth considering.

PRO	CON
LIGHTWEIGHT; BIG TONE; COOL LIGHTED VOLUME CONTROLS	GLOSS FINISH ON NECK CAN FEEL STICKY; NO LIGHTS ON TONE CONTROL

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NECK: Maple, bolt-on
FINGERBOARD: Rosewood
FRETS: 24
SCALE LENGTH: 34 inches
NUT WIDTH: 1 1/2 inches
PICKUPS: Two Y.A.S.H Custom Shop single-coil Blades
ELECTRONICS: Passive; two volume, one tone

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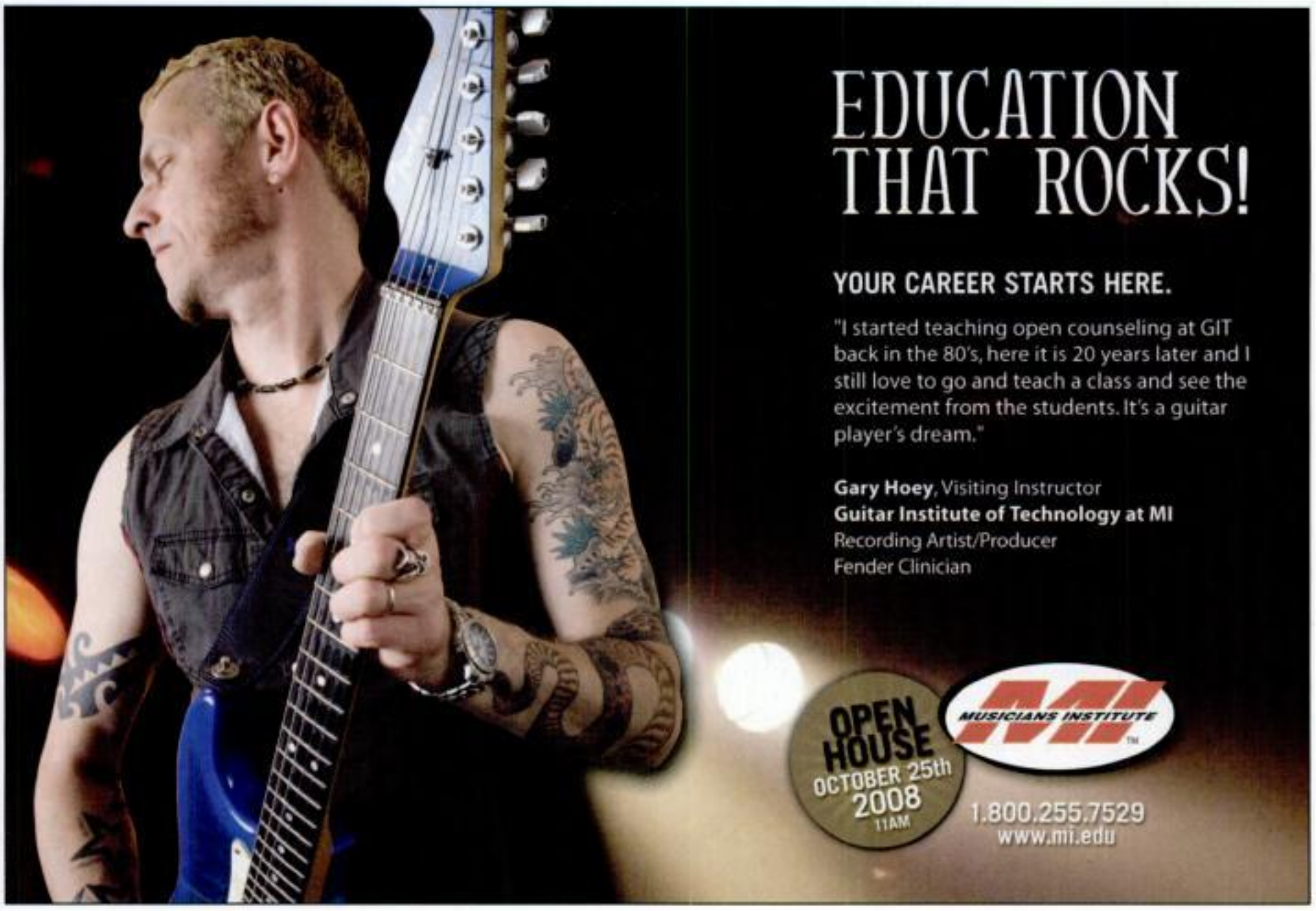


The A2 has the sleek lines of a sexy European roadster.

The lighted controls look cool, and help you adjust your volume in the dark.

The unique bridge design has sound tubes that run through the body for greater sustain.

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DEEP FREEZE

Is a cold basement a safe place for your gear? Matt Bruck goes downstairs to check.



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I have acoustic and electric guitars, pedals and amps, and I've always kept my gear in a dry basement. But now I live in a house with air conditioning, and I've noticed it gets pretty chilly down there when the AC kicks on. Is this hurting my gear at all? I imagine the electronics are okay, but I don't want the necks to warp.

—Dean McAfee

Moderately cool temperatures are not dangerous to instruments and electronics—moisture and humidity are. A dry, cool basement provides a pretty healthy environment for your gear. The danger is that basements can be damp. If this is the case in your new home, then you should run a dehumidifier to control the moisture level.

* * * * *

I'm trying to keep my pedal board organized with Velcro strips. The Velcro surfaces hold well to one another, but the adhesive on the backside of the Velcro won't stay stuck to my pedals. I've tried Superglue, to no avail. I'm wondering if I need to use epoxy. The trouble with epoxy is that it's like herpes: it's forever, man. Any other suggestions?

—rooster_z

3M Dual Lock is the answer to your problem. It's what all the professional pedal board designers and fabricators use. It has a self-adhesive backing that won't let go of whatever it's attached to, and the gripping surface has four times the power of Velcro. I'm almost completely certain it will take care of the situation. You can find it at Amazon, hardware stores, electronics supply outlets and many other locations.





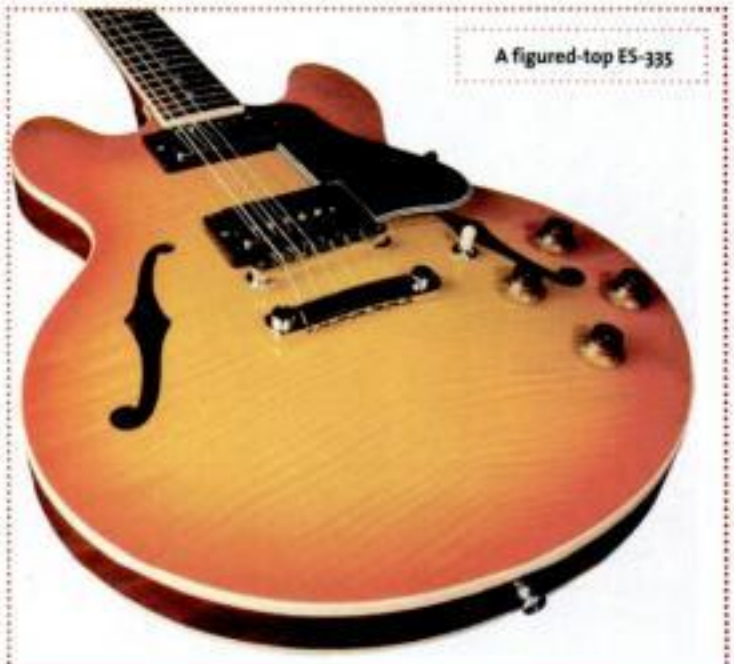
3m Dual Lock Fastener

* * * * *

Can you tell me the difference between a plain-top ES-335 and a figured-top model? The plain-top ES-335 is $400 cheaper. Must be a huge difference.

—EdisonnShiQinglei

The difference is primarily aesthetic. Figured woods are attractive to look at, due to deviations in wood grain that make them decorative and eye-catching. They become even more enticing when stained with translucent colors. The grain on plain-top models isn't as visually engaging. The woods in either style top can be the same species, but figured woods are more attractive and cost more. As for sound, I wouldn't make the case that one sounds better than the other; I've heard outstanding examples of both.



A figured-top ES-335

* * * * *

I've recorded a few demos with an Electro-Harmonix Metal Muff connected to my computer's soundcard. The tone is very fuzzy, and equalizing the sound hasn't improved it, nor has switching guitars. I don't like miking, and I want to record with a line of pedals directly into my computer. What sort of tool can I use to make my recordings sound better?

—Jack Thompson
Midland, MI

A preamp or a guitar effect generator, such as a Line 6 POD or Korg Pandora, will help you immensely. Whichever device you use, try to place it between your guitar and pedals or between your pedals and soundcard to see which produces the desired results.

* * * * *

I own a 1974 50-watt tube Marshall head. I've changed its tubes periodically, and I want to change them again soon. Will I hear any difference in tone depending on which manufacturer's tubes I use? And is there a noticable difference in tone between a 2x12 Marshall cab and a 4x12? All speakers are Celestion 75-watt models.

—Poobah Jim Gustafson

A well-developed ear will definitely hear the difference in tubes, especially given all the varieties of EL34 preamp tubes that are available. I've often noted the unique tonal characteristics of tubes made in different countries, such as China, Russia, Yugoslavia, the U.K. and the U.S. In addition, each manufacturer's tubes have unique characteristics that color its sound.

Ideally, you should to listen to each version to find the tube you like. Obviously, this isn't the most practical approach. Most of us don't have the financial resources to test the different flavors of EL34s. The good news is that the web has a ton of information on the subject, including testimonials and technical outlines of each tube, to help you make an informed choice. Once you've found the tube you like, you might consider paying a little extra for a matched set, which will deliver optimum performance and sound. You should also determine how you want your amp biased—"hot," "medium" or "cold"—as this can make a huge difference in your tone and accentuate nuances in your playing.

As for your question about cabinets, you will hear a distinct difference between a 2x12 cabinet and a 4x12 cabinet. Again, you'll need to spend some time determining which will produce the tone you desire.

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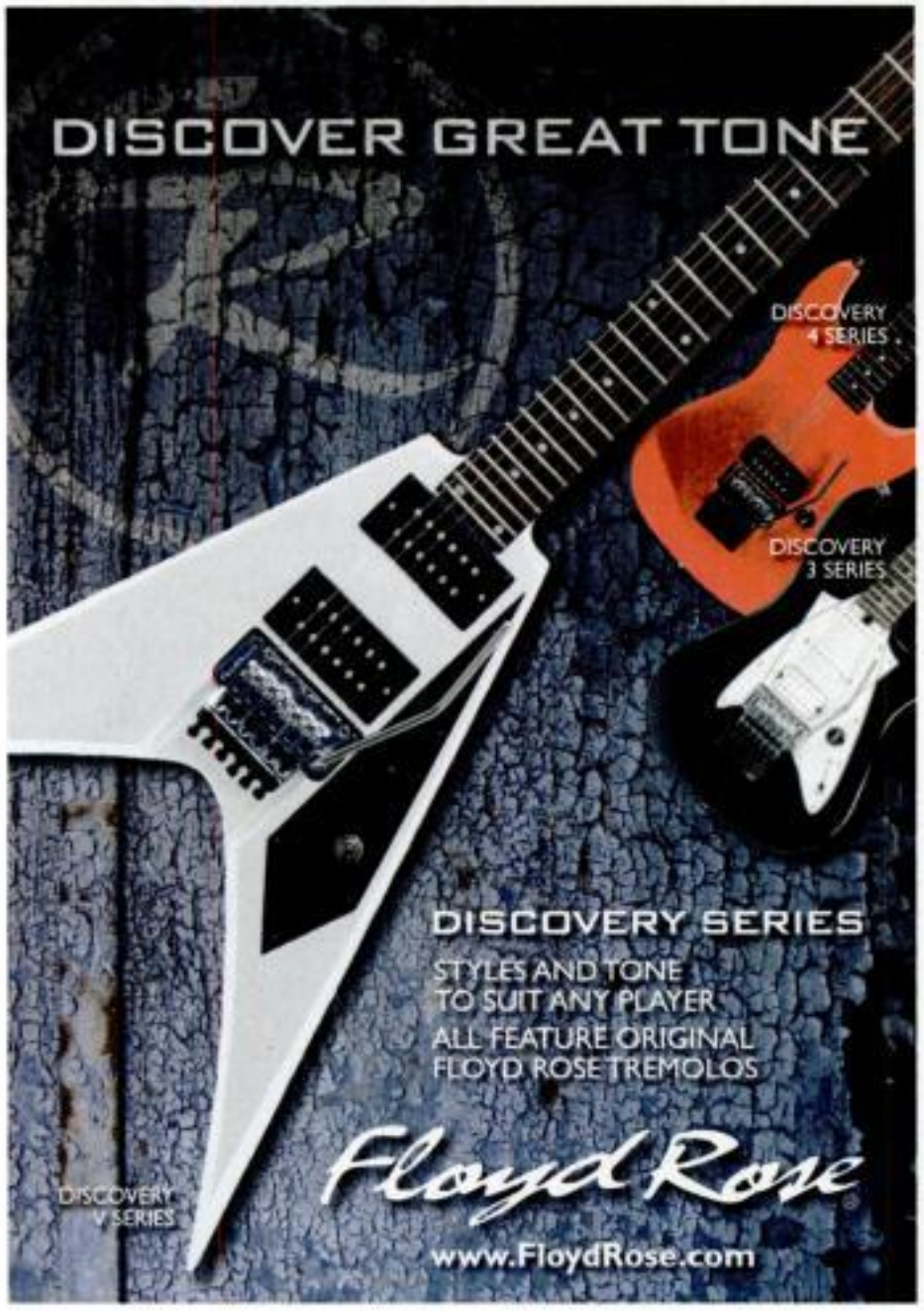
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SOUND ADVICE

GUITAR WORLD PRESENTS 10 ESSENTIAL TIPS FOR MAKING PRO-QUALITY RECORDINGS AT HOME.

BY CHRIS GILL

EVEN THE MOST ARTISTIC, creative recording engineer will admit that many aspects of recording are a science with specific rules that cannot be broken. If you've spent years playing live gigs in a band where everything has to be louder than everything else, you'd probably be surprised to learn that what may seem to work well onstage simply doesn't work for a recording. When you're playing live it seems like you can never fully fill a space no matter how loud you turn things up. But making a recording is like fitting people into a very small, cozy room: if you've got a 400-pound bass player, you're not going to have much space left to fit the other musicians, and the more you try to fit in that room, the smaller each addition has to be.

Fortunately, the process of making recordings is a well-traveled path, especially in the digital age, when almost anyone can afford to put together a professional-quality studio. Others have already made the mistakes so you won't have to, as long as you follow a little tried-and-trusted advice. Even better, recording engineers have discovered a few shortcuts and helpful tips that can get you great results quickly and easily.

The following tips offer basic advice on tracking and mixing. If you don't understand some of the concepts discussed, we highly recommend the books *Modern Recording Techniques* by David Miles Huber and Robert Runstein and *The Recording Engineer's Handbook* by Bobby Owsinski, which both cover basic recording concepts and practices in greater detail than we can in this brief article.

The following 10 tips are used by professional recording engineers, producers and mixers every day. We hope that they'll make your recordings sound 10 times better by the time you're finished with this article.



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1. BUY THE BEST MONITORS YOU CAN AFFORD

SPEAKERS PROVIDE THE only link between your recording and your ears. When you mix on cheap monitors or speakers de-

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signed for home stereo systems, chances are your mix will sound very different on other sound systems because inexpensive speakers usually have uneven frequency response and they "hype" (boost) certain frequencies to make up for their inferior sound. If the speakers boost the bass, your final mix could end up sounding too thin on other systems. If there's a midrange boost, the mix may lack definition and body. Speakers with accentuated treble can lead to mixes that sound dark and muddy.

Powered nearfield studio monitors designed to provide uncolored sound and flat frequency response are the best solution for home recording engineers. Ideally, you should hear only the sound of your recording and not any color added by the speakers. Adam, Alesis, Dynaudio, Genelec, JBL, Mackie, M-Audio, Tannoy and Yamaha are just a few of the companies that offer affordable powered nearfield monitors.

The room that you record and mix in can also have negative effects on the sound of your speakers. For example, even if your monitors may have ruler-flat frequency response, sound-wave reflections in the room can cancel or emphasize frequencies at your monitoring position. Common problems include a significant drop or boost in bass frequencies. Sound treatment can fix many problems and is usually the best solution. However, speakers with room calibration/correction capabilities like JBL's LSR4326P or Mackie's MR5 models or room correction software like IK Multimedia's ARC System can also greatly improve the performance of your speakers in a less than ideal listening environment.

2. BE PREPARED

BEFORE STARTING ON any recording project, make sure that all of your equipment is properly set up and connected. Learn at least the basics of how to use your DAW software, effect plug-ins and processors and any other gear in your studio. Keep your work environment organized and comfortable, and clean up after yourself every time you finish a project. Always have on hand a few extra sets of guitar cables, strings, batteries and anything else you need to keep your guitar rig and other instruments in top running order.

Ideally you want to be able to sit down at your computer or recording workstation, power up your recorder and the other equipment in your studio, open your recording program and go. Great ideas often come quickly, but they can vanish as quickly as they come if you're distracted by annoyances such as having to climb behind a rack to plug in cables, change strings and tune up a guitar or read an owner's manual to figure out how to engage the record function or prepare a track for recording. The longer you have to concentrate on anything but the idea itself, the more likely you're going to lose it.

Some musicians keep a small digital recorder on hand to use as a "sketch pad" when creative inspiration strikes. This is great if you're not near your studio, but it's better to use your studio whenever possible to capture your ideas with the best possible sound quality. You never know when you'll pull off that one-in-a-million performance that you just can't duplicate later.



Software like Peterson's StroboSoft tuner can improve work quality and efficiency and keep sessions moving smoothly.

3. GARBAGE IN, GARBAGE OUT

WHEN YOU ARE RECORDING basic tracks, sometimes it's tempting to just record the performance even though the sound coming through your monitors is crappy because you think that you can fix the sound later during the mixing process. It's especially tempting to do this when you have drum replacement software and re-amping capabilities.

If you want your recordings to sound as good as they possibly can, don't settle for this approach. Every great chef knows that a dish is only as good as its ingredients—all the best spices, sauces and grilling techniques are not going to make a tough cut of cheap round steak taste like a juicy prime rib eye. The same applies to recording. No amount of EQ or effect processing is going to make a dull, lifeless guitar recording sound amazing. Re-amping may help, but chances are if the tone is dull and uninspired the performance probably will be too, and nothing can fix a poor performance other than starting over and recording the track again.

Take the time to get each sound right before you commit it to tape or ones and zeros (another reason why you shouldn't settle for cheap, inferior sounding monitors). It's easier to sweeten a sound that's already sweet to begin with than it is to make a poor sound into something it isn't. And the better each track sounds from the get go, the easier it is to make your final mix sound the way you want it to.

4. COMPRESS FOR SUCCESS

GENERALLY IT'S A GOOD IDEA not to "print" effects or EQ when recording unless it's a crucial part of the performance (such as an Edge-style synchronized guitar delay). One exception is compression/limiting, especially when you are recording sound sources with unpredictable dynamics such as vocals, acoustic drums and electric bass. A compressor can tame excessive volume spikes that can ruin a recording by overloading the input (watch those overload indicators and never let them turn red!).

However, don't let compression be a crutch for poor performance technique. Experienced singers know to get closer to a mic when singing quiet passages and back away when singing loud. Good studio bass players and drummers know how to play consistently while maintaining a reasonable dynamic range that gives their performance energy. If the dynamic range varies too widely, you're going to need to compress the performance excessively to get a reasonably useful, consistent-sounding track, but that can make the performance sound flat and dull.

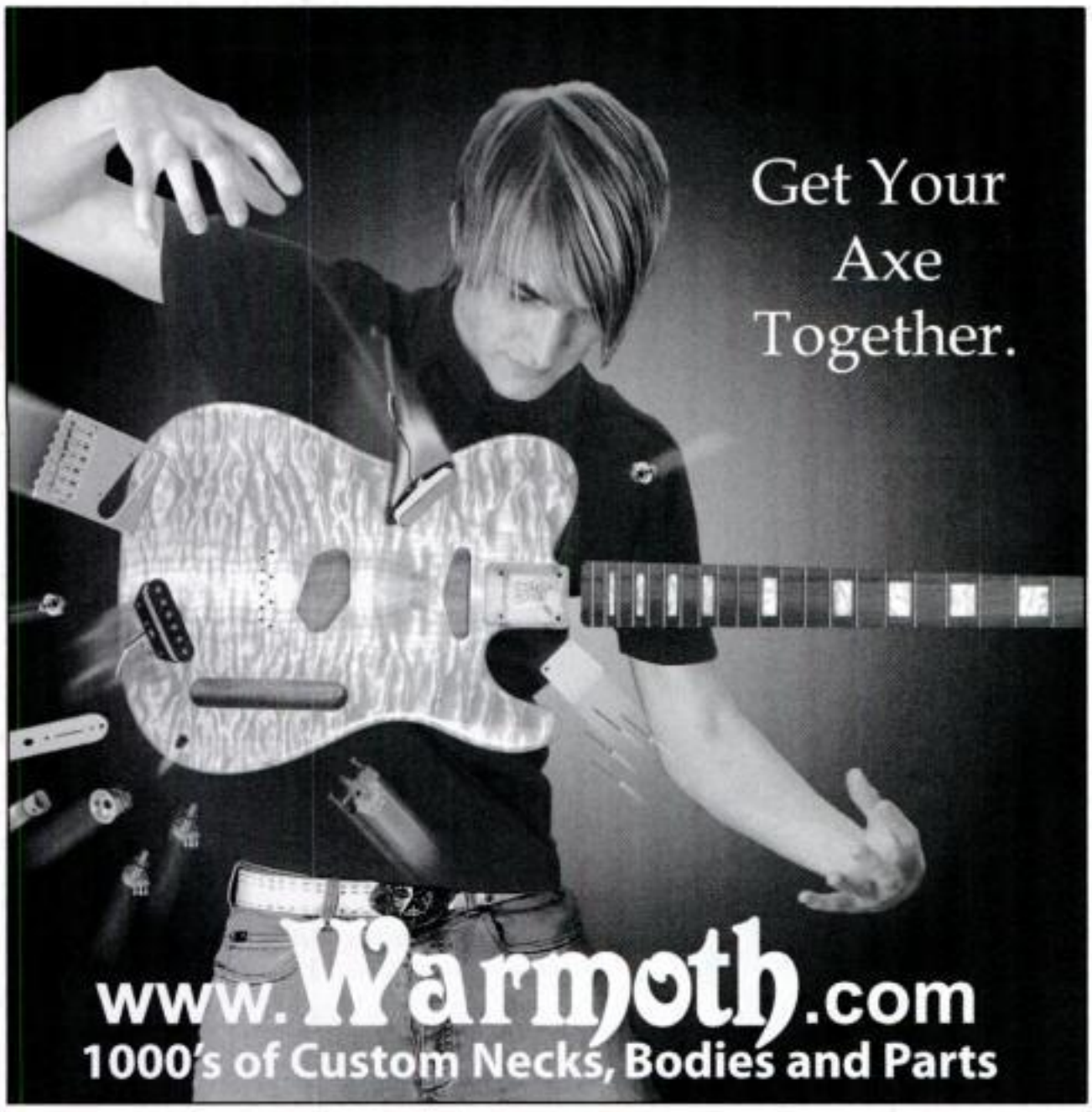
What settings should you use? We don't have enough space to go into the fine details of attack, release and threshold settings, but look for that in a future issue. Good general starting points are a 4:1 ratio for kick drum and snare, 3:1 for bass and 2:1 for vocals. Lower ratios (2:1, 3:1, 4:1) sound more natural than high ratios (8:1, 10:1).

5. A LITTLE BASS GOES A LONG WAY

THE MOST COMMON telltale sign of an amateur recording is a mix with way too much bass. While bass frequencies can make a recording sound big and powerful, too much bass can make the mix sound dark, boomy and muddy, killing the definition of midrange and high frequencies. This problem usually results from boosting the bass EQ while soloing each track to make it sound big and full, but at the end of the mix a bunch of conflicting bass frequencies are "stacked up" on top of each other, resulting in indecipherable mud.

An important part of the art of mixing is carving space for each instrument. In most rock recordings the instruments occupying the lowest end of the frequency range are the bass guitar and the kick drum, which tend

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A handheld digital recorder like Zoom's H4 Handy Recorder is a great way to capture ideas on the fly when you're away from your studio.

to have their "power" concentrated in the ranges of 50–80Hz and 80–100Hz, respectively. It's best to keep other instruments like electric guitars, lead and background vocals, snare drums and toms out of the way to keep the bass line well defined and the kick drum punchy and powerful.

Apply a high-pass (low-cut) filter individually to vocal, guitar, snare, tom, keyboard and other tracks that may get in the way of the bass guitar and kick drum. Start with the high-pass filter on each track set to a cutoff frequency around 80Hz and slowly and gradually move up the frequency range on each track individually. You can usually roll off frequencies up to 150Hz without it adversely affecting the sound of most tracks, and you should notice that the bass guitar and kick sound a lot clearer when you're finished.

6. MIX AT LOW VOLUME LEVELS

BESIDES THE OBVIOUS benefit of preventing hearing loss and ear fatigue, mixing at low volume levels actually makes it easier to hear the relationship and balance between different tracks as well as digital editing clicks and other imperfections. When subjected to excessive volume levels the human ear tends to act similar to a compressor and sounds can begin to "blur" together. For example, an overly loud cymbal crash may blend right into a track at high volume playback levels, but it will stick out like a sore thumb at low playback volume.

One drawback of mixing at low volume is that the intensity of bass and treble frequencies is reduced, which can lead inexperienced mixers to overcompensate. The solution is to use many different frames of reference—listen to a commercial CD with a sound similar to what you're trying to achieve at the same low volume level, monitor the mix occasionally at high and medium volume levels, listen over a different sets of speakers and headphones and even try listening to the mix from another room with your studio door barely cracked open.

Low volume levels can also help you determine if the lead vocal or guitar solo is properly mixed up front. Here's a popular engineer's trick: turn down the volume control until you almost reach silence. The only tracks you should hear are the lead vocal or guitar solo and the snare drum. If you hear other instruments, your lead vocal or guitar solo will end up sounding buried in the mix.

7. CUT NARROW, BOOST WIDE

WHEN CRAFTING THE perfect mix, parametric EQ can be your best friend or your worst enemy depending on how you use it. Although there are always exceptions to rules, one simple rule can help you get better results almost every time: Use narrow bandwidth (or high Q) settings when cutting frequencies, but use wide bandwidth (low Q) when boosting frequencies. Narrow bandwidth cuts are ideal for removing unwanted overtones with surgical precision without adversely affecting the "good" frequencies surrounding it, while wide bandwidth boosts make the overtones you want to emphasize sound more natural.

Here's a useful tip for finding the center frequency for unwanted resonance or overtones that you want to cut: 1) set the parametric EQ to a significant boost (+6dB or more), 2) adjust the Q to a wide bandwidth, 3) sweep across the frequency range until the resonance or unwanted overtone seems loudest—this is the ideal center frequency. Now work backwards—adjust the Q to a narrow bandwidth and cut the gain by several dB.

When adjusting EQ on a track, listen to how those changes affect other tracks and not just the one you're focusing on. EQ adjustments can often lead to an "equal opposite reaction" on other tracks. For example, boosting bass frequencies on one track can make the high frequencies on other tracks sound duller. A better solution might be to cut the high frequencies on those other tracks to give the bass frequencies on the track you are trying to fix more breathing room without boosting them.

8. PANNING FOR GOLD

EVEN AFTER YOU'VE EQ'd each track to perfection and made sure that each instrument's dominant frequencies don't conflict with those of other tracks, sometimes the instruments and vocals can still lack the definition and clarity you want. This usually occurs when two or more tracks with similar frequency characteristics are panned to the same position in the stereo field. Vocals, guitars, snare drums and hi-hats all have crucial, dominant high midrange frequencies between 2kHz and 4kHz. If all of these instruments are panned dead center, they're likely to blend together and lose definition.

While it used to be necessary to pan tracks with heavy bass content to the center due to the limitations of vinyl, these rules aren't so strict in the digital age. Digital media is much more forgiving, so go ahead and pan the bass slightly to the left and the kick drum slightly to the right if it sounds good to you. Try to pan each instrument to its own position in the stereo field unless you want to blend instruments together (in which case they should be panned to the same position or offset just slightly). If the overall stereo mix sound unbalanced, try panning tracks occupying similar frequency ranges to exact opposite locations (for example, pan one rhythm guitar track 50 percent to the right and another rhythm guitar track 50 percent to the left).

Here's a helpful engineer's trick: try monitoring your stereo mix in mono through a single speaker. If you're having trouble finding the right space for a track, adjust the panning until it you can hear the instrument clearly. That's the perfect spot, and your mix will sound much better when you play it back in stereo.

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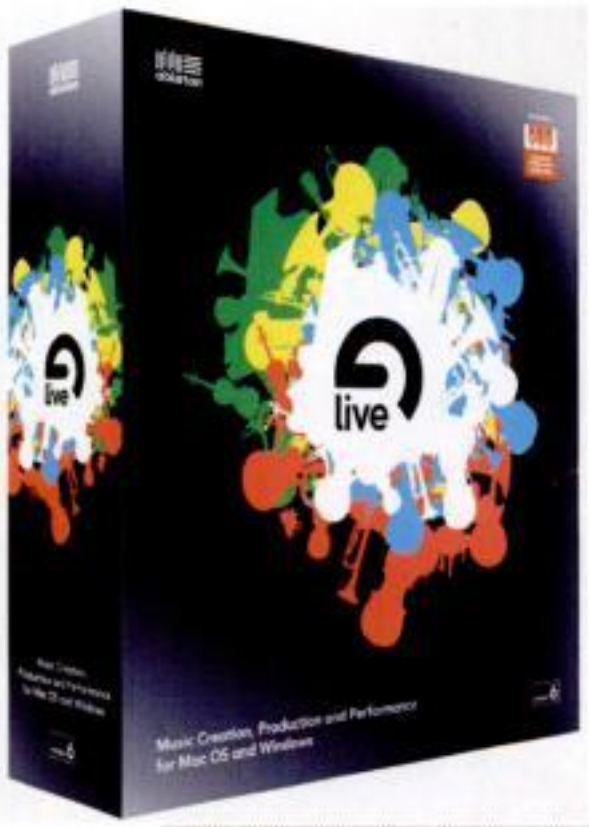
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9. CREATE A SENSE OF SPACE

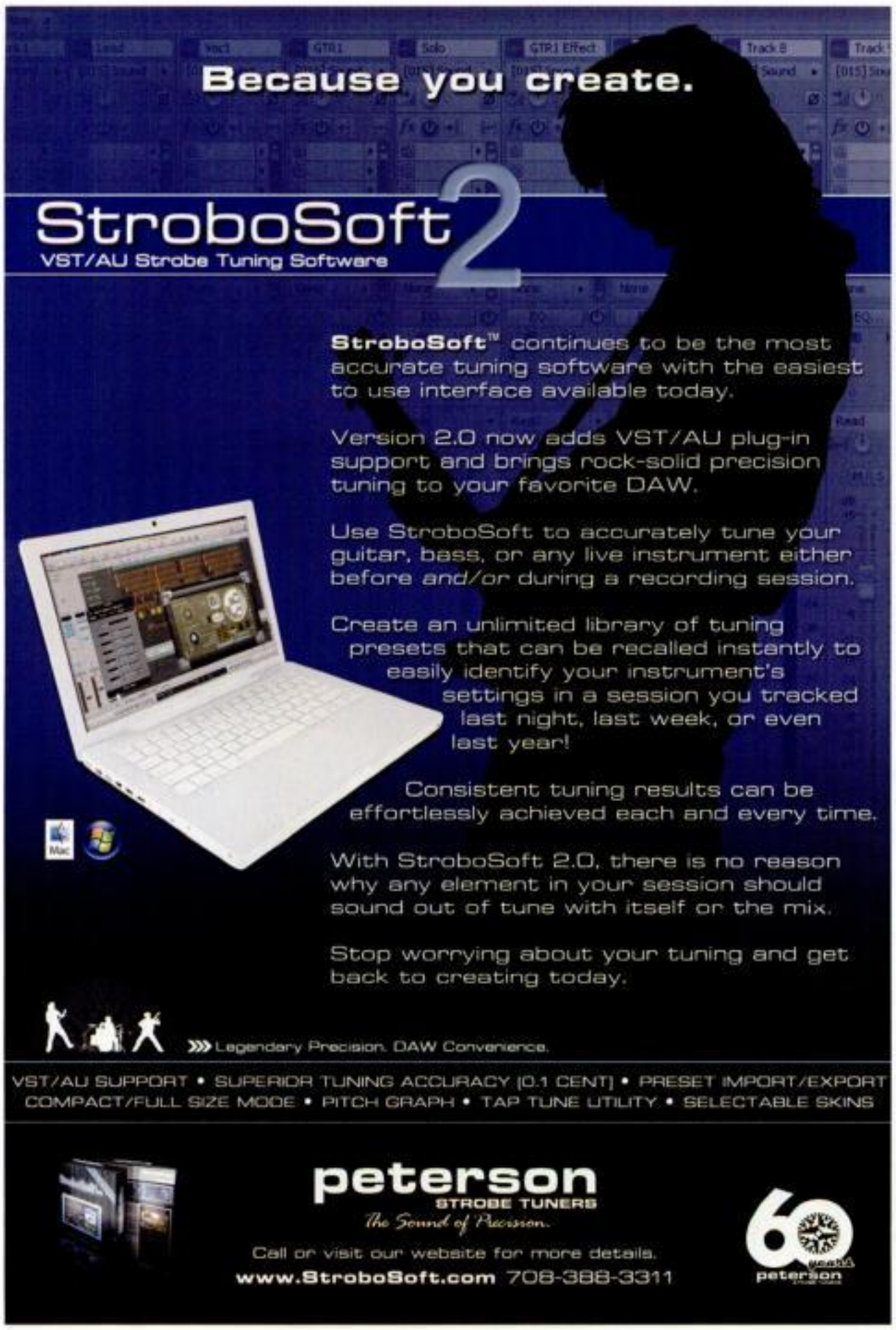
THE GENERAL RULES for mixing are that volume brings tracks forward or backwards in the mix as you respectively increase or decrease volume and that panning places tracks left to right in the sonic spectrum. Time-based effects like delay and reverb add a third dimension, but note that when you process a track with reverb or delay it's generally going to sit back further in the mix, especially if it is surrounded by dry, unprocessed tracks (which tend to have a direct, "in your face" sound).

Most lead vocals sound too upfront and intimate (like the singer's mouth is right up against the speaker) when dry, so some engineers immediately reach for the reverb effects to give vocals more dimension. The drawback of this is that reverb can make the vocals sound buried, causing them to lose clarity. A better way to add space to a lead vocal without losing clarity, definition and "realism" is to use a very short delay (about 30ms or less). Assign the delay to a send instead of using an insert (this maintains the original track's tone and character) and roll off some of the highs from the delayed signal only with a low-pass filter to make it sound darker, which allows it to naturally blend in with the unprocessed sound.

If you want to make the entire recording sound like it was recorded in a large hall or room, don't apply reverb to everything at the master outputs. Instead, assign reverb to a send and process only a few specific tracks like the snare drum, toms, and maybe just one rhythm guitar track with a single reverb effect. Having reverb on only a few tracks will create the illusion that the entire recording in being played in a large hall, but you'll maintain clarity and definition on the remaining, unprocessed tracks.



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10. WHEN IN DOUBT, HIRE A PRO

THANKS TO THE home studio revolution, recording musicians aren't just musicians any more; we can also be recording engineers, producers, mixers and mastering engineers all by ourselves if we choose to be. It's fun to be a jack-of-all-trades, but remember that very few people can be a master of all of these pursuits. While we may have the capability to make recordings entirely by ourselves—tracking all the instruments and vocals, mixing and mastering the finished project—the best recordings usually involve some type of collaborative effort and at least a second set of critical ears.

If you're in a band, you should consider bringing in an outside producer to avoid personality conflicts, especially during the mixing process. Someone needs to determine what the focal points of a song should be and what parts need to be brought down to supporting roles. If you're attempting to mix by yourself, bring along only one other band member whose opinion you trust. If the whole band is there, everyone will want his part turned up, and you'll end up with a lousy mix.

It's really not a good idea to spend several thousand dollars having a CD pressed or even posting a song online for digital download without having it properly mastered first. Taking your recording to a mastering engineer can be a great learning process, so don't be afraid to ask if you can sit in on the mastering session and ask a few questions. You're paying for the job, so why not use the opportunity to expand your knowledge of the recording process?

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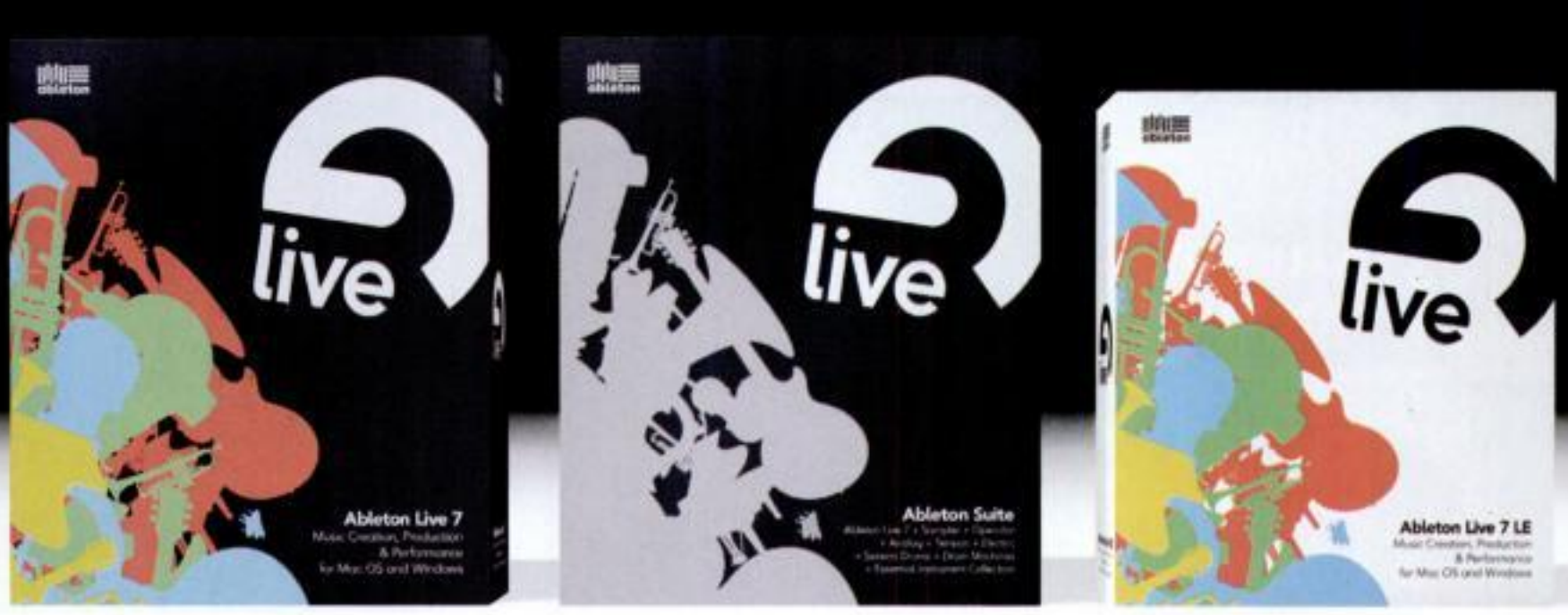
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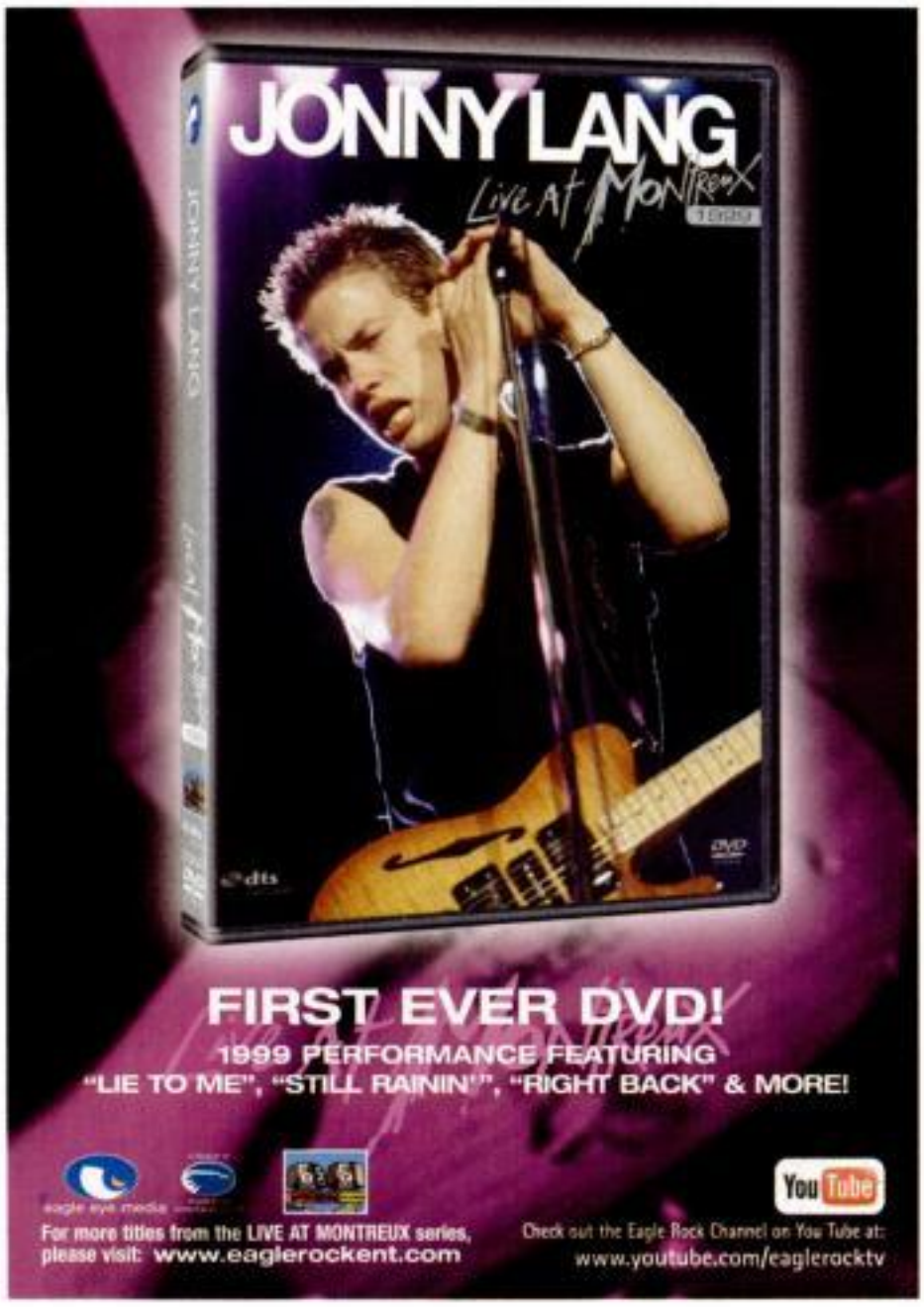
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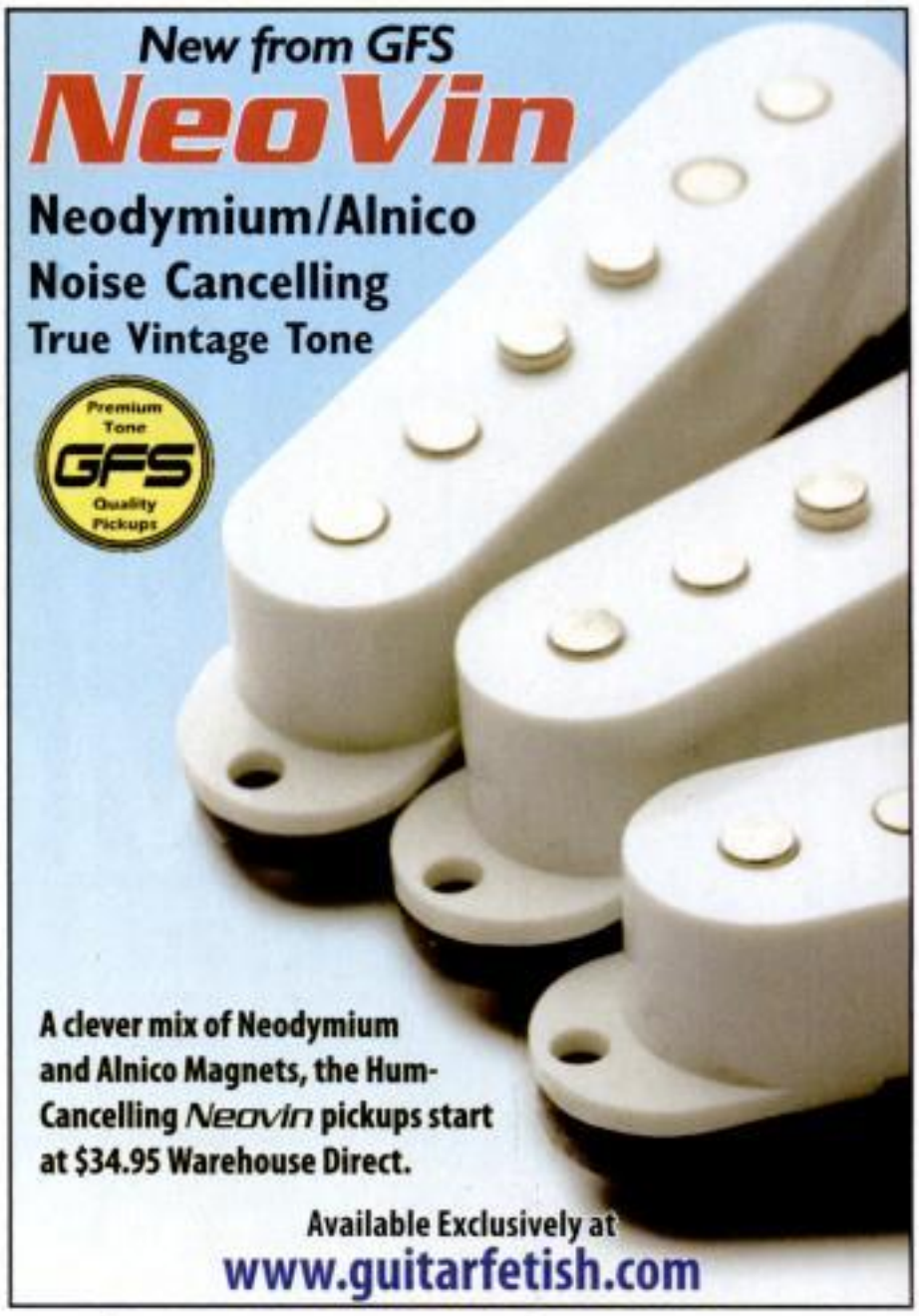
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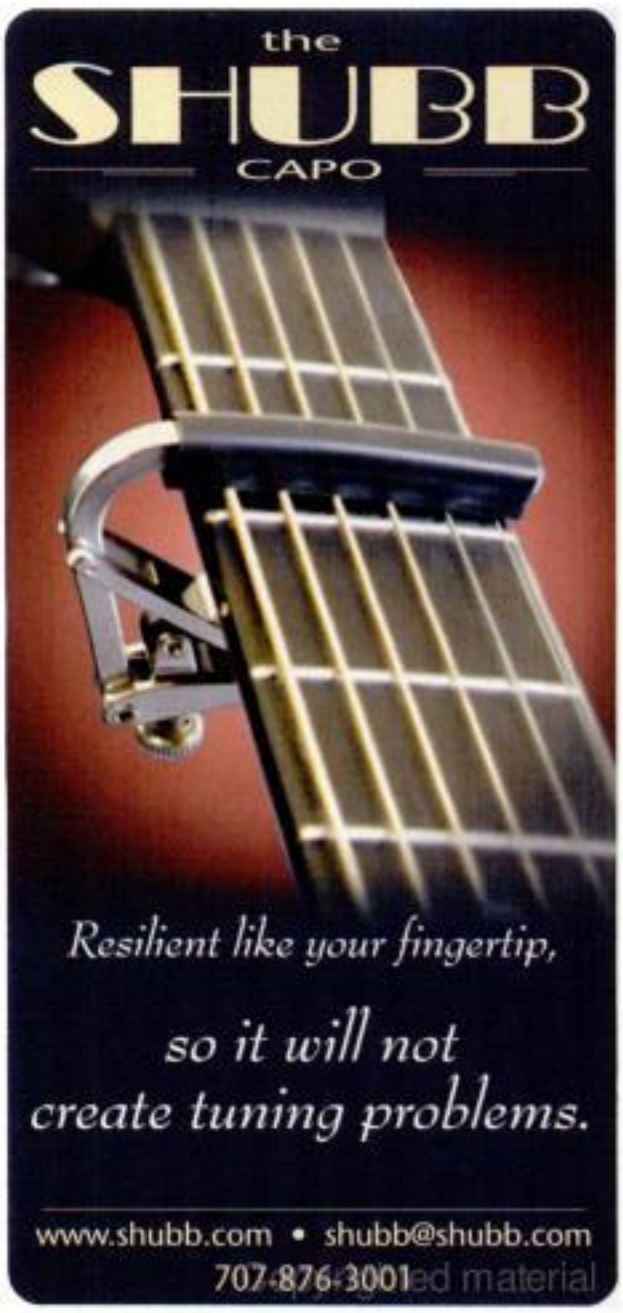
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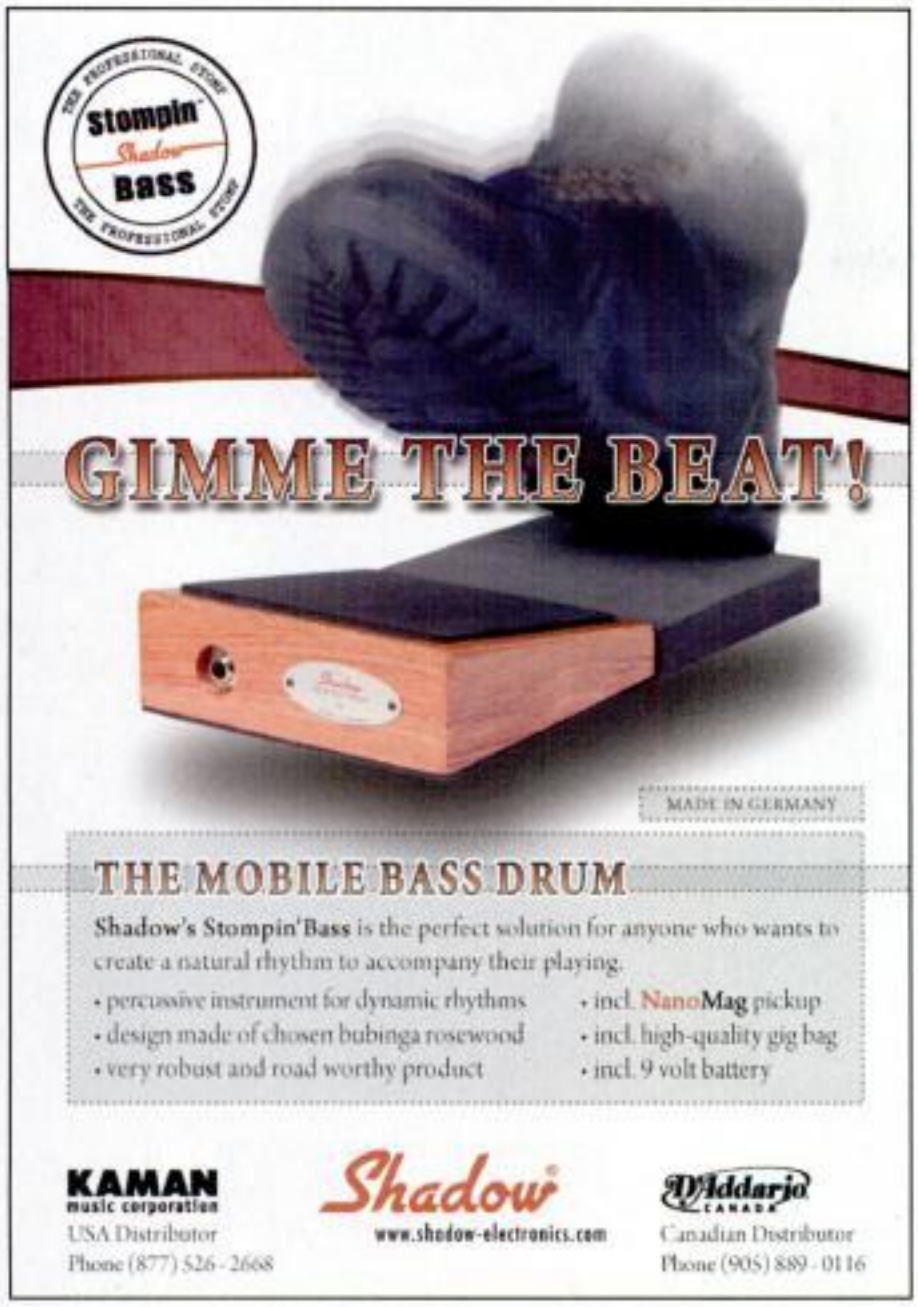
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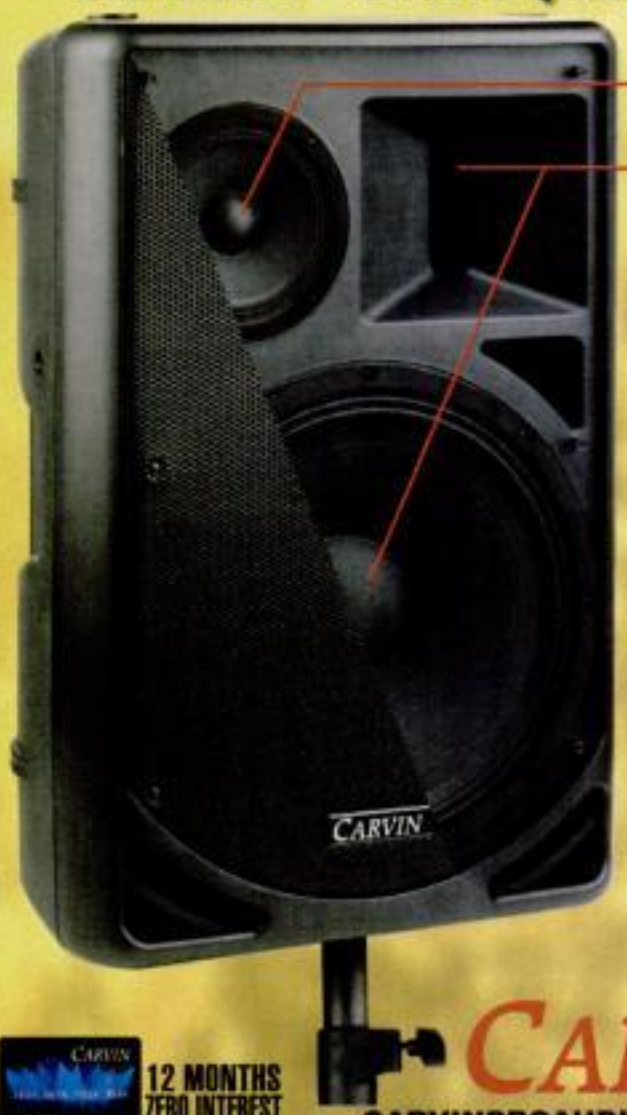


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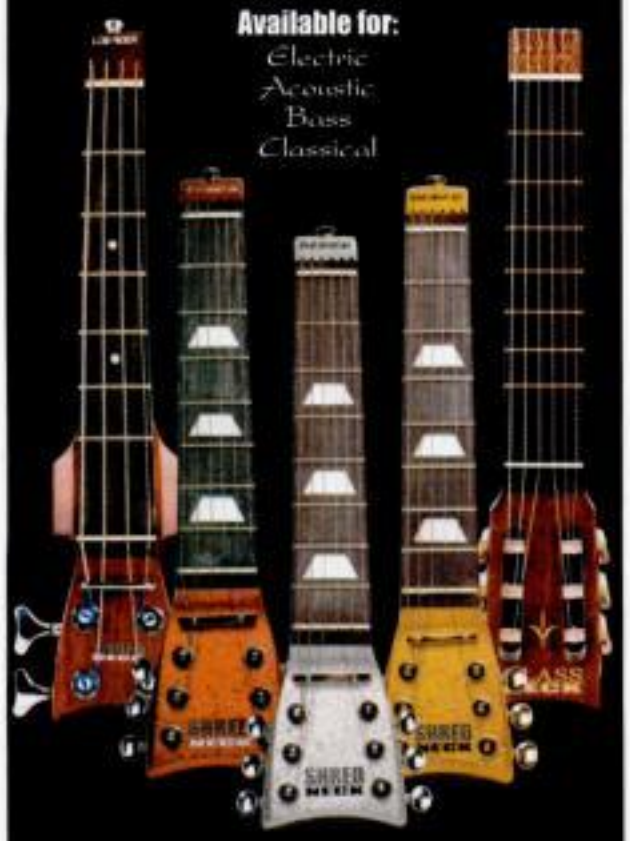
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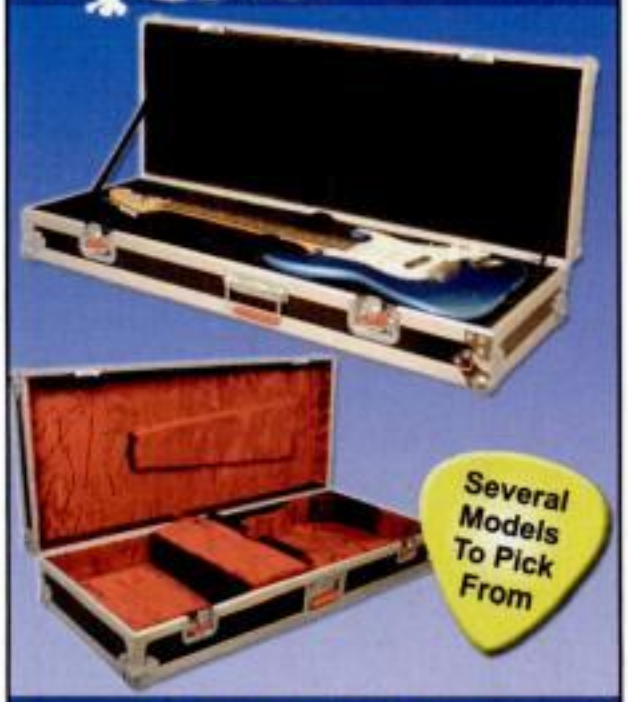
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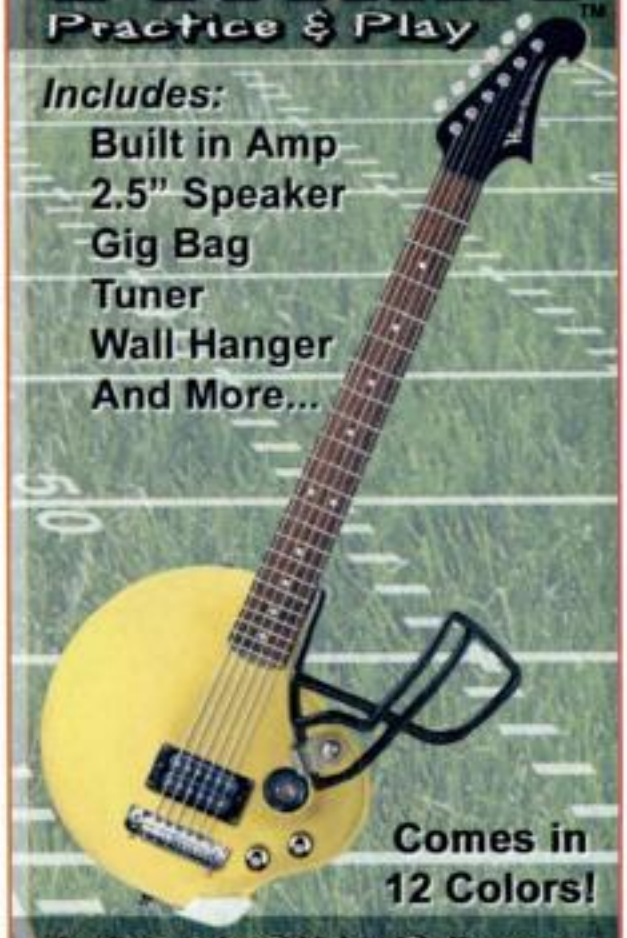
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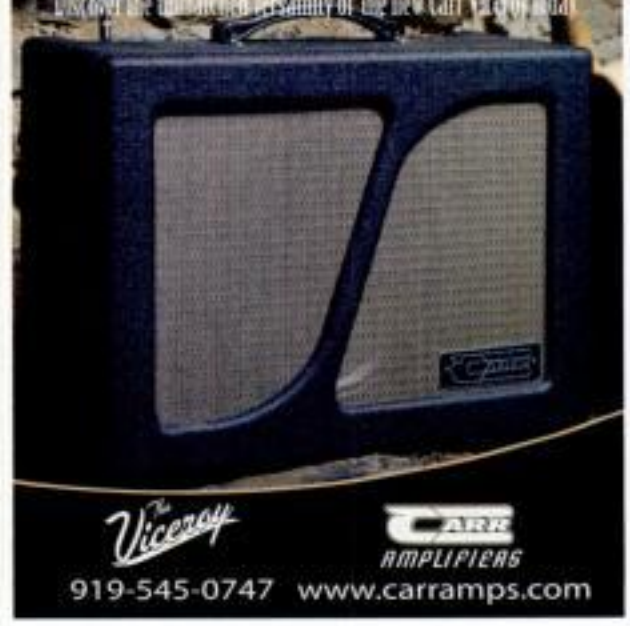
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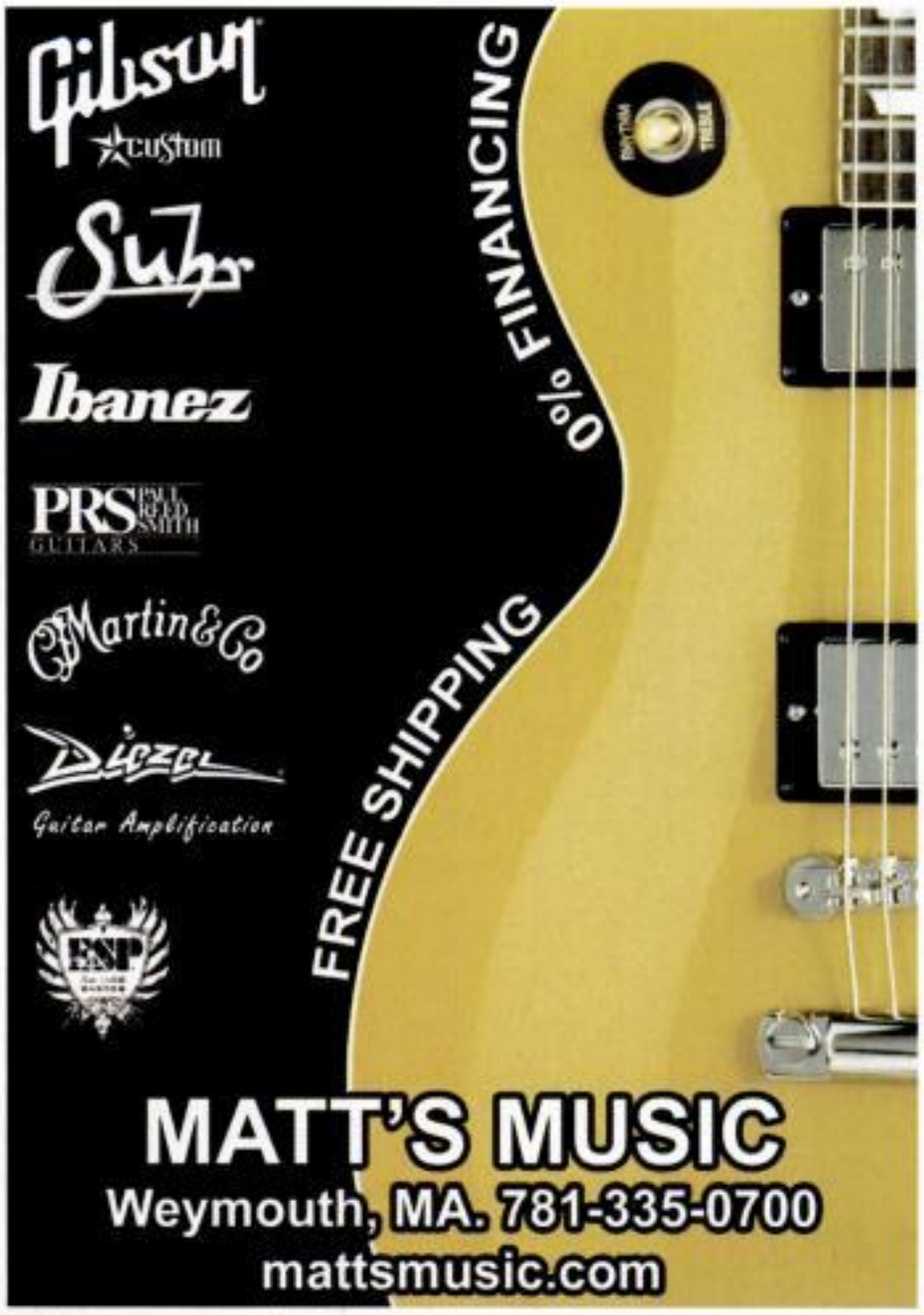
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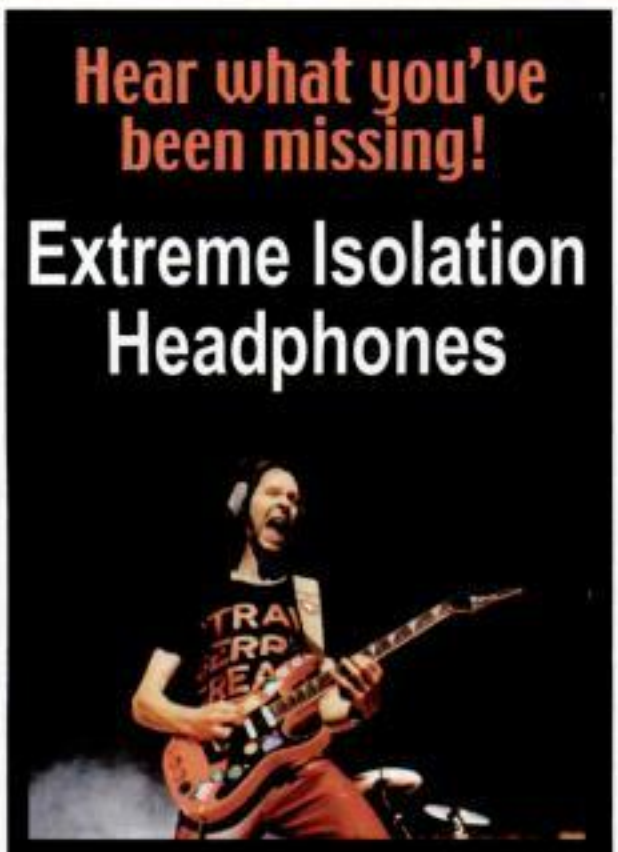


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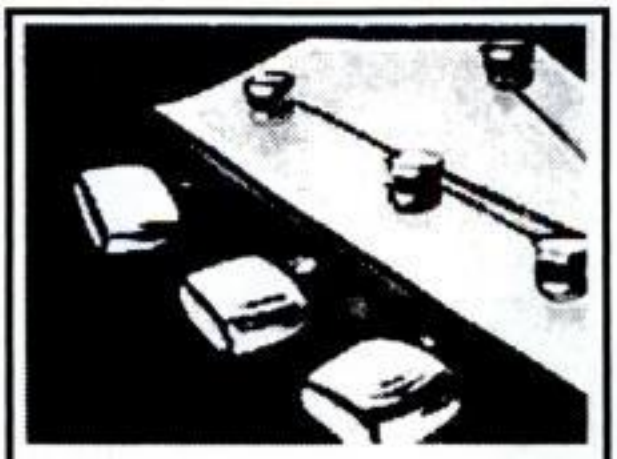
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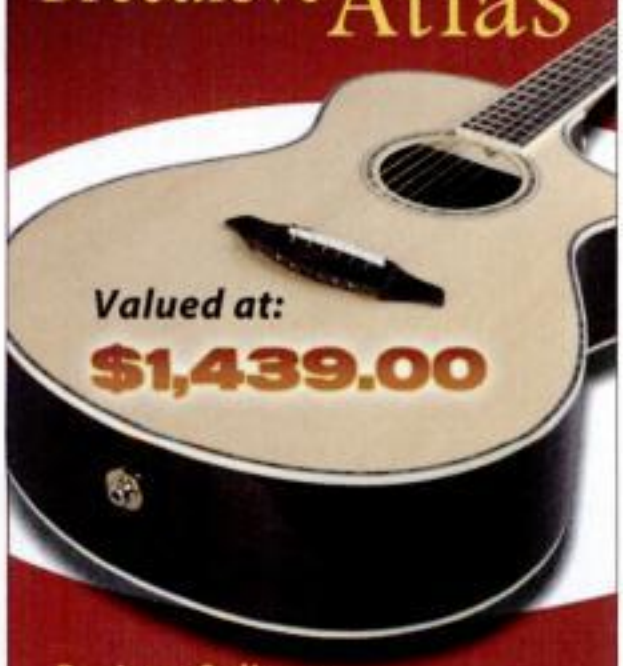
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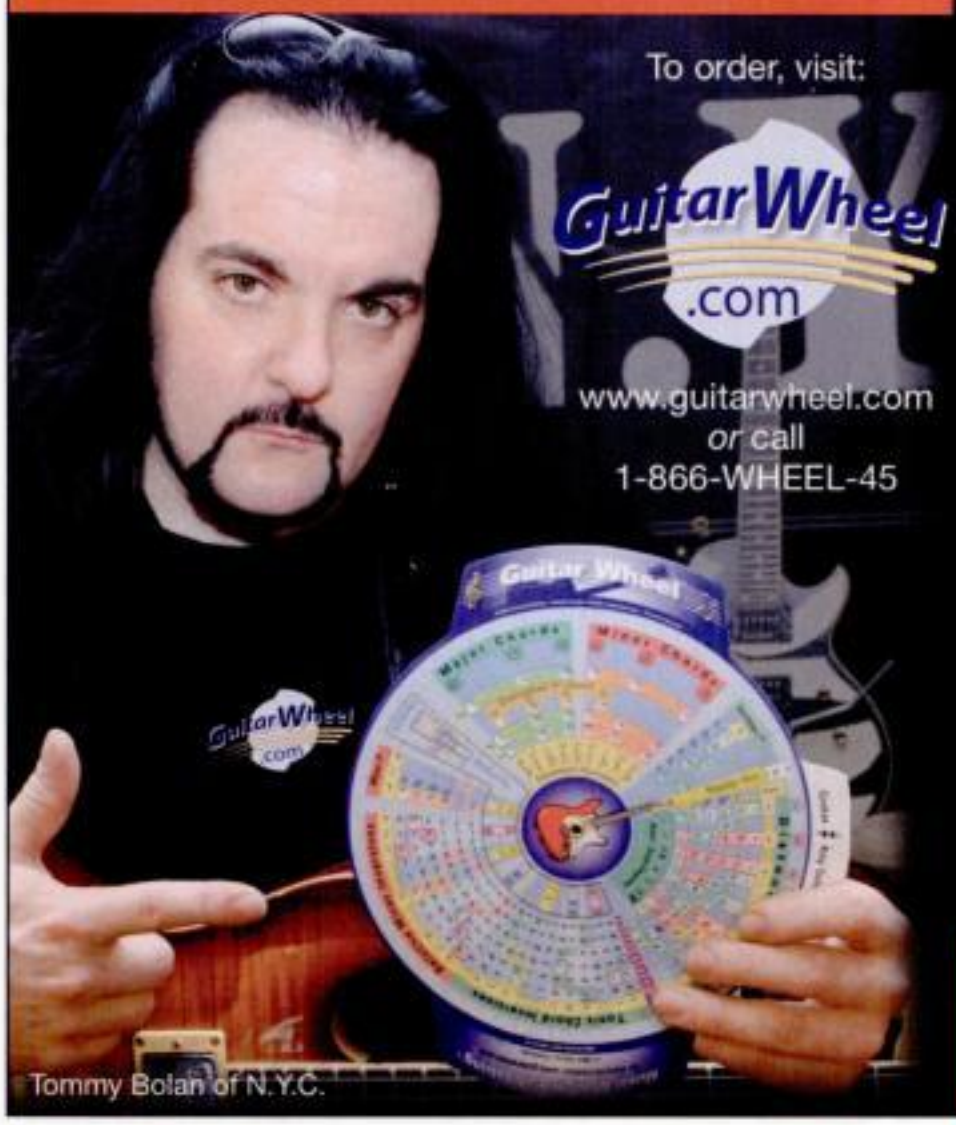
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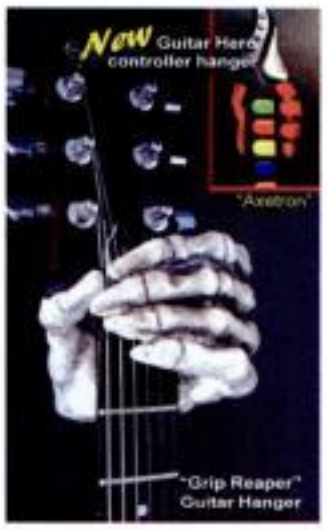
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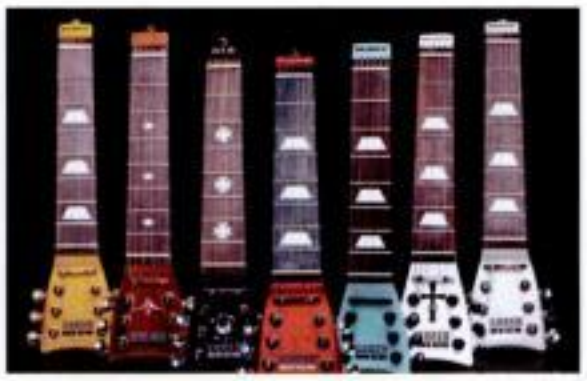
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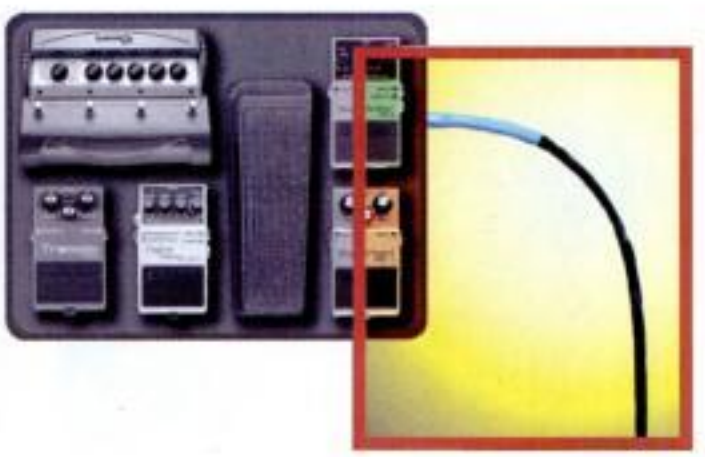
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SPLIT DECISION

Jim Root of Slipknot and Stone Sour designed his rig for a tour of double duty.

By **NICK BOWCOTT**

»DESIGN PHILOSOPHY In addition to being one of the tallest men in metal, Jim Root holds a unique position in the rarified atmosphere of rock's upper echelon: he plays guitar in two internationally famous bands—Slipknot and Stone Sour. Rather than have a unique rig for each group, Root has one setup that works for both gigs. "My rack is designed around function," he explains. "It's versatile enough to serve my needs with both groups."

To that end, the guitarist utilizes no fewer than eight stomp boxes, a Dunlop rack wah and a GCX looping system. Of his pedals, the two that get the most use are the Dunlop wah and the Electro-Harmonix Small Stone Phaser. "The Small Stone is a great 'go-to' effect when I just want to add some color to certain parts," he explains.

»CONTROL ISSUES When it comes to switching, Root's longtime tech, Martin Connors, controls everything but the wah. "It gives me more mobility onstage," Root explains. "Plus, with Slipknot, you never know if something or someone is going to take your gear out of commission, so I keep it all in my rack and Martin switches it."

> **"WITH SLIPKNOT, YOU NEVER KNOW IF SOMETHING OR SOMEONE IS GOING TO TAKE YOUR GEAR OUT OF COMMISSION."**

»FAVORITE PIECE OF GEAR "I'm very proud of my guitars," Root says. "I just got six of my [*signature*] Tele's from Mexico, and I'm using them onstage."

»SECRET WEAPON "My molded ear plugs. There are a lot of loud instruments onstage, which means loud monitors. I need to be able to hear and lock in with Joey [*Jordison, Slipknot drummer*]. The ear plugs let me hear things clearly whether we're outdoors and the sound is blowing around the stage or we're performing in an echoey room." ❐

Special thanks to Jim Root's equally tall and talented tech, Martin Connors, for his invaluable assistance.

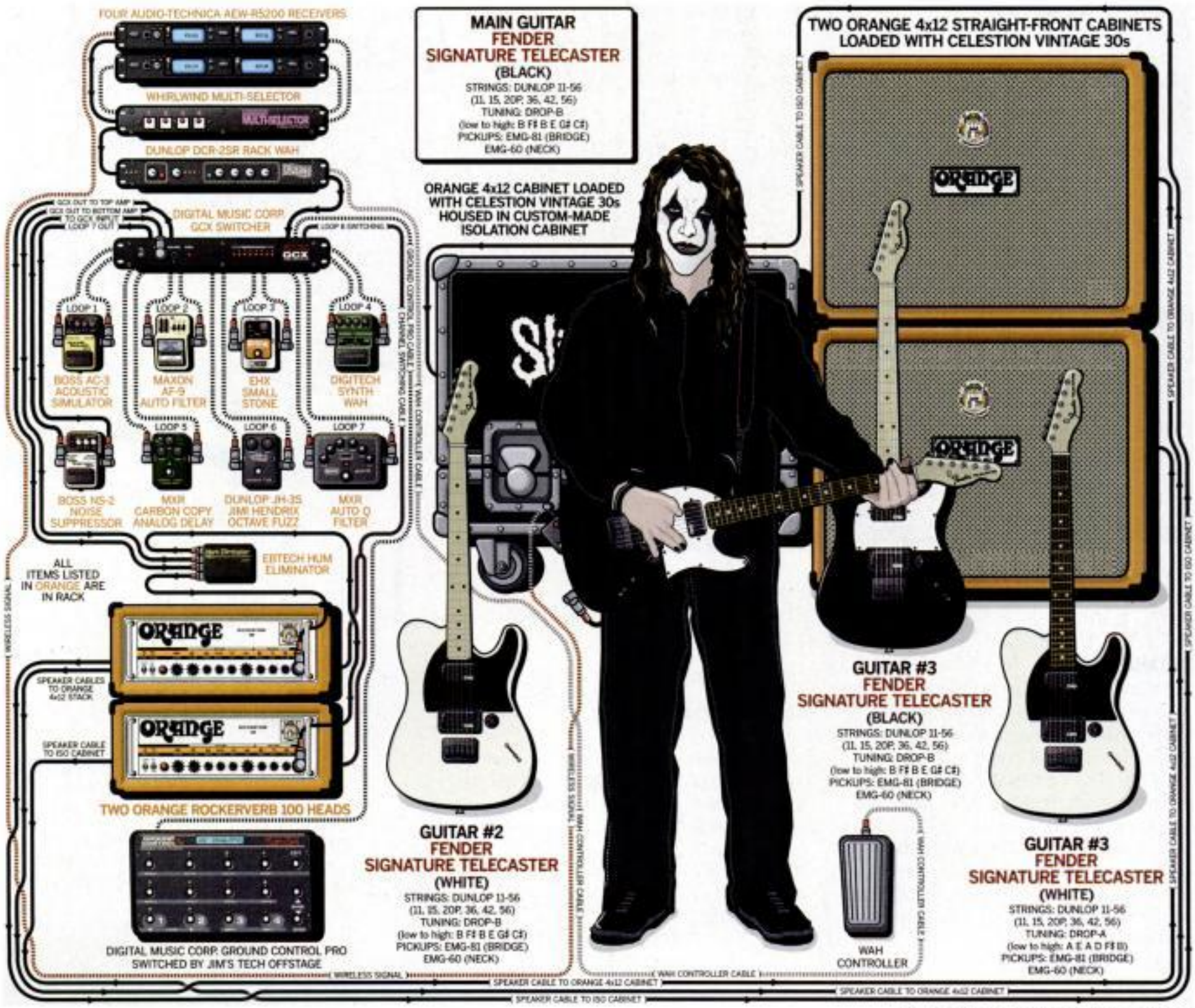


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